Lessons in English

Lockwood

Language

Composition

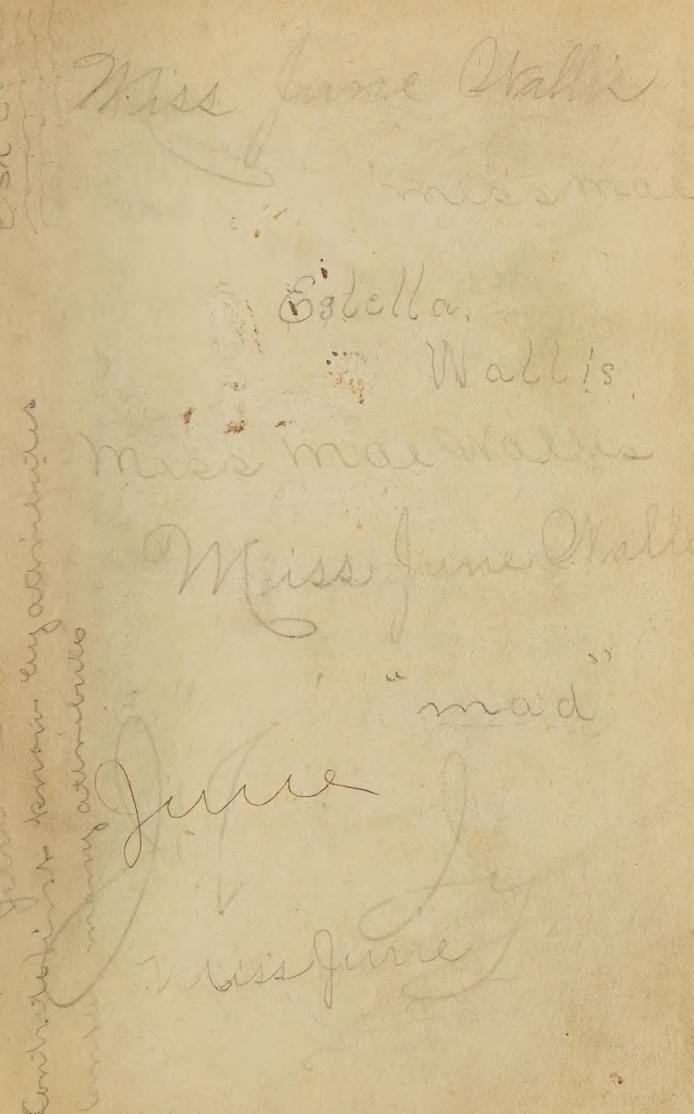
Rhetoric

Literature

Ginn & Company

Observation
Discrimination
Abstraction
Generalization
Inductive Reasoning
Identification
Deductive Reasoning

June Etta Wallis
Battle Ground
Ind.


Miss June Wallis
Estella.
Wallis
Miss June Wallis
"mad"
June
Miss June

LESSONS IN ENGLISH,

ADAPTED TO THE STUDY OF

AMERICAN CLASSICS.

A Text-Book for High Schools and Academies.

BY

SARA E. HUSTED LOCKWOOD,

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NEW HAVEN, CONN.

BOSTON, U.S.A.:
PUBLISHED BY GINN & COMPANY.
1893.

Entered, according to Act of Congress, in the year 1888, by
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Mr Boston
" Mrs Cozzens
Ger Mar. 11–'97

TO

My faithful teachers, my kind co-workers,
my dear and steadfast friends,

Mr. and Mrs. T. W. T. Curtis,

with grateful appreciation of their unfailing kindness,
helpfulness, and sympathy.

Think for a moment of that great, silent, resistless power for good which might at this moment be lifting the youth of the country, were the hours for reading in school expended upon the undying, life-giving books! Think of the substantial growth of a generous Americanism, were the boys and girls to be fed from the fresh springs of American literature! It would be no narrow provincialism into which they would emerge. The windows in Longfellow's mind look to the east, and the children who have entered into possession of his wealth travel far. Bryant's flight carries one through upper air, over broad champaigns. The lover of Emerson has learned to get a far vision. The companion of Thoreau finds Concord suddenly become the centre of a very wide horizon. Irving has annexed Spain to America. Hawthorne has nationalized the gods of Greece and given an atmosphere to New England. Whittier has translated the Hebrew Scriptures into the American dialect. Lowell gives the American boy an academy without cutting down a stick of timber in the grove, or disturbing the birds. Holmes supplies that hickory which makes one careless of the crackling of thorns. . . . .

What is all this but saying that the rich inheritance which we have is no local ten-acre lot, but a part of the undivided estate of humanity?

HORACE E. SCUDDER, *American Classics in School.*

PREFACE.

The interest recently awakened in the study of English is, doubtless, due, in a great measure, to the fact that the works of the best English and American authors are now published in convenient and attractive form, and at prices which bring them within the reach of all.

It is almost universally conceded that the best teaching of English is that in which precept and example are most happily combined. The testimony of teachers who have long been striving to attain this end is that far better results are reached by the use of supplementary reading than were possible before the days of cheap editions. The pupil has constantly before him specimens of classic English, and is trained to test their excellence by applying the principles which he has learned. This method not only strengthens his mental grasp upon the abstract principles, but unconsciously develops a critical literary taste. Power of thought and facility of expression are acquired with comparatively little effort. More than this, the opening of so many lines of thought and investigation does much towards forming the basis of a broad, general culture.

These are not simply theories. They have been tested by actual experience. The question is not, therefore, Shall we use these books in our high-school classes? but rather, *How* shall we use them to the best advantage?

In attempting to solve this problem, the necessity for a simple but comprehensive text-book has become apparent to many teachers. There are good text-books on Rhetoric and excellent works on Composition; but most of them contain more than is needed for the lower classes in our

high schools, and much of the matter is too philosophical for immature minds. So, too, there are voluminous biographies of our noted writers, but no one book that brings within the reach of every pupil the main facts in regard to the lives and works of several authors. As a matter of school economy, therefore, a new book on the study of English seems desirable.

The author's apology for presuming to meet the necessities of the case is that, for several years, she has been trying to teach English without a text-book, doing a laborious amount of dictation work and copying with the hektograph. Realizing that a simple and practical hand-book of the essentials of English would be a help to many teachers, she has been induced to publish the details of her method.

Many books have been consulted during the preparation of this volume, but special mention should be made of the help afforded by Guest's "Lectures on the History of England"; "The Handbook of the English Tongue," by Angus; Swinton's "New Word-Analysis"; the Rhetorics of D. J. Hill, A. S. Hill, Hart, and De Mille; "Errors in the Use of English," by Hodgson; "Mistakes in Writing English," by Bigelow; Wilson's "Treatise on Punctuation"; and Whitney's "Language and the Study of Language."

The author extends her thanks to the teachers associated with her in the English department of the Hillhouse High School, for their cordial co-operation; and to her friend, Miss S. S. Sheridan, for many helpful suggestions.

She also gratefully acknowledges her obligations to Mr. S. T. Dutton, Superintendent of the Public Schools of New Haven, for kind encouragement during the progress of the work; and to Prof. T. R. Lounsbury of Yale University, for invaluable assistance in the critical revision of the manuscript.

S. E. H. L.

New Haven, Conn., November, 1887.

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INTRODUCTION.

SUGGESTIONS TO TEACHERS.

To the many teachers who have, by years of patient toil and experiment, achieved success in this department of school work, it may seem presumptuous to suggest methods of teaching English. It is certain, however, that there are not a few, of less experience but of equal enthusiasm, who will welcome a definite plan of work and a few practical hints. To such this chapter is addressed.

As will be seen from the following plan, this text-book is intended to be used in connection with a critical study of some of the best American authors. The choice of books for reading must, of course, depend largely upon circumstances, upon the taste of the teacher, and the capacity of the class.[1] The plan provides for instruction extending through the pupil's first year in the high school and half of the second, although a full two years' course is strongly recommended. Even without a text-book, all the proposed work except the study of Bryant has been completed in a year and a half, and with very gratifying results. It is believed that by the aid of this hand-book, still more may safely be attempted.

[1] If preferred, any other authors may be substituted for those named in the plan.

PLAN FOR LESSONS IN ENGLISH.

First Year. (40 *Weeks.*)

History of the English Language.
Saxon and Classical Elements.
Figures of Speech.
Common Errors in the Use of English.
Punctuation and Capitals.
Letter-Writing and Composition.

LITERATURE.

IRVING	Life.	From "Six Selections from Irving's Sketch-Book," edited by Homer B. Sprague.
	The Voyage.	
	Rip Van Winkle.	
	Legend of Sleepy Hollow.	
	Westminster Abbey.	
LONGFELLOW	Life.	
	Courtship of Miles Standish.	Riverside Literature Series, No. 2.
	Twenty Shorter Poems.	Riverside Literature Series, No. 11.
WHITTIER	Life.	
	Snow-Bound and Among the Hills.	Riverside Literature Series, No. 4.

Second Year, First Term. (20 *Weeks.*)

Diction: Purity, Propriety, Precision.
With critical study of words from the dictionary and other books of reference.
Sentences: Rules for Construction.
Letter-Writing and Composition.

LITERATURE.

HAWTHORNE	Life.	
	Essay on Hawthorne by J. T. Fields.	Modern Classics,[1] No. 28.
	Tales of the White Hills.	
	Legends of New England.	
	Introduction to Mosses from an Old Manse. (Selections.)	
HOLMES	Life.	
	Favorite Poems and My Hunt after the Captain. (Selections.)	Modern Classics, No. 30.
LOWELL	Life.	
	The Vision of Sir Launfal.	Modern Classics, No. 5.
	Favorite Poems. (Selections.)	
BRYANT	Life.	
	Thanatopsis and Other Favorite Poems. (Published by Ginn & Co.)	

At first sight, the arrangement of subjects may seem illogical. It should be understood, however, that it is not the intention to have the class "go through" the chapters of the book consecutively, but to fit all the parts of the work into one harmonious whole. The plan presupposes that, before entering the high school, the pupil has learned the essential facts concerning the structure of the English language. Some of the chapters — for example, "Punctuation and Capitals" and "Common Errors in the Use of English" — will, therefore, not be new to him; but every teacher appreciates

[1] Hawthorne's Biographical Stories, Grandfather's Chair, The Wonder Book, and Tanglewood Tales are now published in the Riverside Literature Series, and may be substituted, if preferred.

the fact that instruction in these particulars must needs be "line upon line, and precept upon precept." In the second year of the course and even later, they may very profitably receive attention. It is recommended that drill in these essential elements of good writing and speaking be given, a little at a time, in connection with other and more entertaining features of the work. Let each principle be enforced by illustrations and practical applications. Teach pupils to punctuate *as they write*, not after they have written. In this way, the correct use of capitals and marks of punctuation becomes a matter of habit rather than of obedience to certain arbitrary rules. The necessity for persistent attempts to correct prevailing errors of speech is too well understood by teachers to need any comment here.

Practice in writing should be constant. If possible, let the pupil do some written work in class each day. Where there is a large number of pupils under the care of one teacher, daily practice in writing may not be feasible; but it is urged that every teacher make the most of her opportunities in this direction. The chapters on Letter-Writing and Composition contain suggestions for five-minute exercises, to be introduced at the *beginning* of the recitation. Vary these exercises, so as to have something fresh and interesting every day. The careful teacher will plan her work for at least several days in advance, so as never to be at a loss for expedients to occupy the time to the best advantage. Much is gained by occasionally allowing the pupils to correct each other's written work: but, as a rule, the corrections should be made by the teacher. When the thought, rather than the arrangement, is to be consid-

ered, it is well to have some of the exercises read aloud and criticised by the class. Pupils should be encouraged to copy their corrected compositions into a notebook, for future reference. Insist upon neat and careful writing, even in these brief exercises.

It is intended that the study of literature be taken up as early in the course as is practicable and continued in such a way as to supplement the technical part of the instruction. To illustrate: the life of Irving may be studied immediately after the pupil has learned the history of the language. Then, while he is learning to distinguish Saxon words, he should read at home or at school as much as he can about Irving's life and works. The references given at the close of each biographical sketch are intended to aid in directing home reading. The sketches are purposely meager in details, containing little of anecdote and nothing regarding the characteristics of the authors, the intention being to have the outline filled out from the pupils' own researches, under the guidance of the teacher. The dates are given mainly for reference. Teachers will use their own discretion in determining how many of these it is worth while for the scholar to commit to memory.

After allowing a reasonable time for home reading, let the pupils tell in class what they have learned in this way. If access to these references be impossible for the scholars, as will be the case in many schools, the teacher must try to supply the want of a circulating library. An interesting incident in the life of the author may be related by the teacher or written for the class, they being required to reproduce it as their composition work for the day.

Finally, the pupil should write for himself a biography of the author. It is excellent practice to change the sketch from the topical form, as here given, to the chronological order of events. Good results are obtained by having parts of this work done by the class as a whole, the teacher writing upon the blackboard at the dictation of various pupils. For example, let them all think of an introduction which shall not begin with, "Washington Irving was born in New York, April 3, 1783." The class decides which is the best of several forms proposed, and the teacher then writes it, the class dictating the details of arrangement and punctuation. By thus doing the work for them, while apparently leaving it in their own hands, the teacher may emphasize directions previously given as to margins, paragraphing, etc.

One of the simpler sketches, perhaps "The Voyage," may now be read with special reference to the principles already learned. At the outset, teachers should seek to remedy defects in the mechanical part of the reading. Doubtless it ought not to be necessary to spend time in the high school upon drill in the elements of good reading; but doubtless, also, the necessity for such drill is recognized in most high schools. The teacher ought to insist upon such a style of reading as will show appreciation of the thought. The mind must be trained to *look ahead* and catch the sense before the sound is uttered. Cultivate natural, conversational tones and inflections. The entire sketch should be read by the pupil at home, so that he may be familiar with it in its unity and be able to reproduce it either orally or in writing, before beginning to study it in detail.

Some of the points which should be considered in the critical study of the sketch are the following: —

First. *Construction.* Misunderstanding as to the relations of words in a sentence may make the meaning so obscure that a proper reading will be impossible. The teacher should be sure that such misunderstandings are corrected. Occasionally have a sentence analyzed or ask for the syntax of words in peculiar constructions.

Second. *Derivation and Definition.* Apply the rules for distinguishing Saxon words. Substitute occasionally Saxon words or phrases for synonymous terms of foreign origin. Show the class how to use the dictionary, and see that they form the habit of consulting authorities whenever, in any of their studies, they come upon a word whose pronunciation, use, and meaning they do not know. Never accept from pupils a definition which does not accord with the *office* of the word defined. Require them to define verbs as verbs, adjectives as adjectives, etc.

Third. *Allusions*, personal, local, historical, literary, etc. Direct pupils in their search for information. Show them the use and value of the gazetteer, the encyclopædia, the dictionaries of mythology, biography, and etymology, the hand-book of quotations, the dictionary of phrase and fable. See that they learn to consult a book by the help of its index.

As the work progresses, each new principle learned should be applied to the work in literature. A knowledge of the common rhetorical figures is indispensable to an intelligent appreciation of what is read, and ac-

cordingly the subject is introduced into the first year's work, in simplified form and with copious illustrations. It is recommended that Simile and Metaphor be thoroughly understood before a second sketch is read, and that the entire chapter on Figures be taken up before any poetry is studied in class.

Before attempting to study any sketch or poem, the class should acquire a good general knowledge of the *subject* of the piece. For example, before reading "Westminster Abbey," they should learn the history and associations of the building, and be able to draw a plan of it and to describe its most interesting features. They should have access to a guide-book of London, with a map showing the location of the Abbey. If possible, bring within their reach such books as "Old and New London," Dean Stanley's history of the Abbey, and Hare's "Walks in London." Show them the illustrations in Knight's "Old England," or, better still, photographs of all the places of interest referred to in the sketch. They will then be prepared to walk with Irving through the shadowy cloisters and among the graves of the mighty dead and to appreciate in greater measure his reflections upon the vanity of human greatness.

The teacher should be careful not to tell the pupils too much. This line of work offers peculiar temptations to the enthusiastic teacher, who is likely to forget that the main object is not to make the recitation a brilliant one. Let each pupil feel that he must contribute his share towards the general interest.

Require pupils to commit to memory and recite in class choice extracts from the various authors whose

works are studied. Encourage them to do even more of this memorizing than is required. The habit of storing the mind with beautiful and noble thoughts, expressed in fitting words, cannot be too highly commended.

For the second year's work, it is expected that teachers will use substantially the same methods as those suggested for the beginning of the course. In schools where there are several classes in the same grade and but meager facilities for reference, the work may be so planned as to secure rotation of subjects. One class may begin Diction and enjoy a monopoly of the reference books required, while a second takes up the chapter on Sentences, and a third studies the life and works of Hawthorne.

These suggestions answer, at least in part, the inquiries which have, from time to time, been made as to the details of this method of studying English. It is hoped that they will prove of assistance in the use of these Lessons.

LESSONS IN ENGLISH.

CHAPTER I.

THE HISTORY OF THE ENGLISH LANGUAGE.

Definition and Derivation of the Word "Language." — The word "language" is derived from the Latin *lingua*, meaning tongue. Its primary meaning is, therefore, the expression of thought by the use of the tongue. But there are other ways in which thought may be communicated; for example, by gestures and signals, by pictorial and written signs. In the widest sense, therefore, language signifies not only utterance, but all the ways in which men make known their thoughts. In the scientific sense, language means the expression of thought by articulate speech or by written characters.

The Study of Language. — Although scholarly men of all times have learned to use other languages than their own, the science of Linguistics — that is, the study of *language as a whole* — is of comparatively recent growth. During the last quarter of a century much attention has been paid by scientific men to questions concerning the origin and history of language and the relations existing between different languages, living

and dead. It is well for us to know what are some of their discoveries, and what theories they have about things which cannot be certainly known.

Theories concerning the Origin of Language. — When we think of speech as characteristic of all men, from the lowest to the highest, we naturally inquire, *Why* do all men speak? How did the first races who lived on the earth learn to talk with one another? No one is wise enough to answer these questions positively; but there are three principal theories as to the origin of language. They are, briefly, as follows: —

First. That language is of divine origin; a direct revelation from God to man.

Second. That it is of human origin; the consequence of man's social instincts and of his ingenuity.

Third. That it is both human and divine; that God created man endowed with the power of making speech for himself, and possessed of the ability to provide himself with food, clothing, and shelter. It assumes that man has gradually formed a language corresponding in completeness to his own progress in civilization, as he has gradually improved upon his styles of clothing and shelter, and become more fastidious about his food. The last theory seems the most reasonable and is the one most generally received.

Theories concerning the Beginnings of Speech. — We can trace back many forms of speech now in use to ruder forms which existed in early times, and so study the life and growth of a language, as we learn

the history of a man who has long been dead, from the letters which he wrote when living, and from the traditions which have come down to us from people who knew him. We cannot, however, determine positively what were the earliest forms of speech. Among the theories which scientific men have advanced are three, which have been nicknamed "the bow-wow theory," "the pooh-pooh theory," and "the ding-dong theory." The first conjectures that man's first attempts at speech would naturally be in the way of imitation of the sounds which he heard, as a child often calls a dog a "bow-wow," and a watch a "tick-tick." The second supposes that he would first use the interjections, *oh! ah! pooh!* etc., as involuntary expressions of pain or pleasure, surprise, fear, or disgust. The third theory is based upon the idea that everything in nature rings when it is struck, and each substance has a different ring. So, according to this theory, man was a kind of bell, and when a thought struck him, he rang in response. Of course, these are only guesses. Professor Whitney, of Yale University, inclines to accept the first of these theories, which is properly called "the Onomatopoetic theory," from two Greek words, meaning *a name* and *to make*. The word signifies, therefore, the formation of names which resemble in sound the things signified.

The Original Language.— In the eleventh chapter of Genesis we read, "And the whole earth was of one language and of one speech." It used to be taken for granted that this original language was the Hebrew, in which the Old Testament was written; but when scholars attempted to classify the languages of the

world, they found many things to puzzle them. Assuming that Hebrew was the mother of all other languages, they expected to be able to trace any common word in the different languages back to its Hebrew root; but in this they were disappointed. After years of study and labor, it was discovered that they had been all the time working upon an incorrect supposition. Their experience was much like that of the early astronomers, who thought that the earth was the centre around which the sun, the moon, and the planets revolved; and who tried in vain to reconcile their observations with their calculations concerning the movements of the heavenly bodies. When it was demonstrated that the sun was the centre, the whole science of astronomy was changed. So, when the students of Linguistics learned that the Hebrew was not the original language, they had to do their work of classification all over again.

The Study of Sanskrit. — The discovery of their mistake was made in a singular way. About one hundred years ago, the English, who governed India, found that, in order to understand the old laws by which the people had been ruled, it was necessary to study the language in which these laws were written. This was the Sanskrit, the ancient sacred dialect of India. It ceased to be spoken more than three centuries before Christ, but specimens had been preserved in the sacred books of the Hindus. The English missionaries, too, found that they must study the Sanskrit, in order to understand the religious traditions of the people and convince them of their errors. As the work progressed, it was noticed how similar this ancient dialect was, in many important particulars, to the Latin and Greek,

and to the modern languages of Europe, and how unlike it was to the Hebrew. Many of the problems which had long been puzzling learned men were easily solved by the help of students of the Sanskrit, and many obscure points of relationship became clear in the light of the discoveries which were made. A new classification of languages was the result. By this classification the Sanskrit is not made the original language, but is regarded as the oldest member of one family of languages, while the Hebrew holds an important place in another family.

Families of Languages. — In studying the relations existing between languages, scholars have been guided by resemblances in roots and words and forms of inflection and construction, just as we recognize children as belonging to the same family, because of similarity in form, features, and expression, or in traits of character. The science of Linguistics is still so young that only a beginning has been made in the work of determining the relations between the languages of the world; but thus far the existence of two distinct families has been established. The first is known by three different names: —

1. The Indo-European, because it includes the languages of India and of Europe.
2. The Japhetic, because the races represented are *supposed* to be descended from this son of Noah.
3. The Aryan, because the original home of this family is *supposed* to have been the plateau of Iran or Ariana, called Arya in the Sanskrit.

The second is known by two names:—

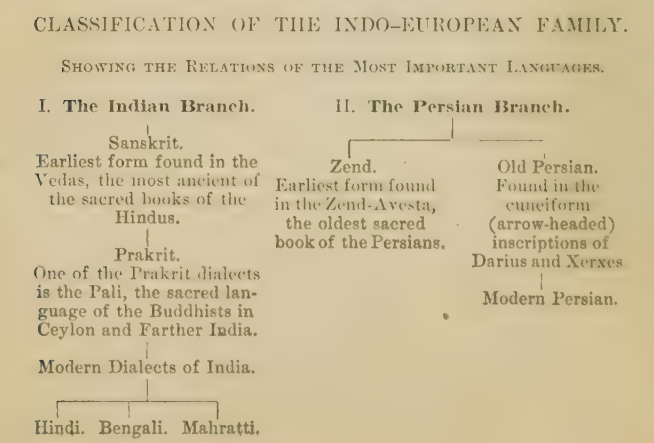
1. The Semitic or Shemitic, because the races represented are *supposed* to be descended from Shem.

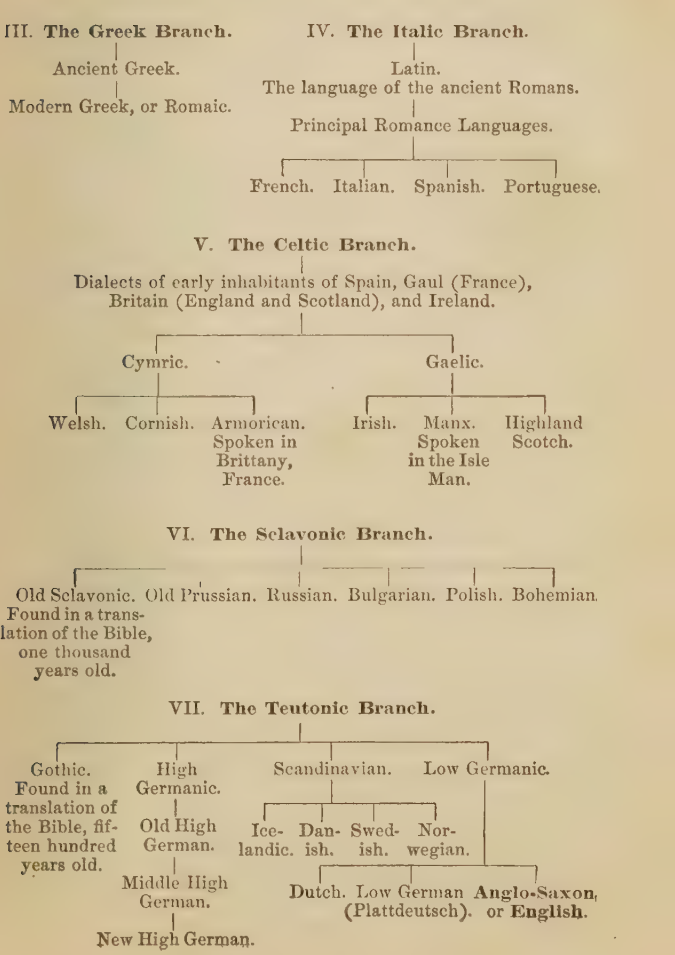
2. The Syro-Arabian, from the Syriac and Arabic, two of its languages.

These families by no means include all of the three or four thousand dialects spoken in the world, but there is so much uncertainty about the relationships of the others that we will not attempt to combine them into families. The Indo-European, being the family of most importance, deserves careful study; and its classification is especially interesting to us, since it shows us the place which our mother-tongue holds among the languages of Europe and Asia.

CLASSIFICATION OF THE INDO-EUROPEAN FAMILY.

SHOWING THE RELATIONS OF THE MOST IMPORTANT LANGUAGES.




III. The Greek Branch.
Ancient Greek.
Modern Greek, or Romaic.
IV. The Italic Branch.
Latin.
The language of the ancient Romans.
Principal Romance Languages.
French.
Italian.
Spanish.
Portuguese.
V. The Celtic Branch.
Dialects of early inhabitants of Spain, Gaul (France), Britain (England and Scotland), and Ireland.
Cymric.
Gaelic.
Welsh.
Cornish.
Armorican. Spoken in Brittany, France.
Irish.
Manx. Spoken in the Isle Man.
Highland Scotch.
VI. The Sclavonic Branch.
Old Sclavonic. Found in a translation of the Bible, one thousand years old.
Old Prussian.
Russian.
Bulgarian.
Polish.
Bohemian.
VII. The Teutonic Branch.
Gothic. Found in a translation of the Bible, fifteen hundred years old.
High Germanic.
Old High German.
Middle High German.
New High German.
Scandinavian.
Icelandic.
Danish.
Swedish.
Norwegian.
Low Germanic.
Dutch.
Low German (Plattdeutsch).
Anglo-Saxon, or English.

The Semitic Family includes the Phœnician, Chaldean, Assyrian, Syriac, Arabic, and Hebrew. This family is of interest to us because the nations which it represents once played an important part in the world's history. In ancient times Assyria and Chaldea, with their great cities of Babylon and Nineveh, were the richest and most powerful kingdoms in Asia. Phœnicia, though a mere strip of sea-coast at the eastern end of the Mediterranean, carried on an extensive commerce from its ports, Tyre and Sidon, and from the numerous colonies which it planted along the shore of the Mediterranean Sea. The most important of these colonies was Carthage, the rival of Rome. The Phœnicians did much to extend the limits of geographical knowledge; and most of the alphabets now in use were derived from theirs. Syria was prominent mainly because of the extensive trade which Damascus and Palmyra carried on with the East, by means of caravans across the desert. In the Middle Ages the Arabs under Mohammed overcame the neighboring nations and gradually brought under their dominion a large part of Asia, the explored regions of Africa, and the countries of Southern Europe, forming the most powerful Semitic kingdom that has ever existed. The Hebrew is the most important representative of this family, because of its association with the Holy Land, with the Old Testament Scriptures, and with the Christian religion, "the mightiest element in human history."

Peculiarities of Semitic Inflection. — Both the Indo-European and the Semitic languages are "inflectional"; that is, the variations of an idea are expressed by certain changes in the form of the *root*, the simplest element

which expresses that idea. To inflect means *to bend;* so when we inflect a verb, we really *bend* the form of expression to make it fit the various circumstances of time, person, and number, etc. For example, *see* is the root, the simplest form of the verb; *seeing*, *saw*, and *seen*, are inflected forms of the same verb. We are all familiar with the forms of inflection peculiar to the English language, and perhaps, to some extent, with the inflections of the Latin, the German, and the French. In the languages of the Semitic family the mode of inflection is altogether different. In most of the verbs the root is made up of three consonants, and the inflection consists in combining with them different vowels. Professor Whitney gives a very good illustration, which, although we need not try to learn it, will help us to understand the peculiarities of the Semitic languages. He selects the Arabic root *q-t-l*, which has the idea of *killing*. The following are some of the variations of this elementary idea: —

qatala = he killed.	*qatil* = killing.
qattala = he massacred.	*iqtal* = causing to kill.
qatalat = she killed.	*aqtala* = he caused to kill.
qutila = he was killed.	*qutl* = murderous.
qutilu = they were killed.	*qatl* = murder.
uqtul = kill.	*qitl* = enemy.

Origin of the Indo-European Family. — In order to understand more clearly the resemblance between the languages of Europe and those of India and Persia, let us notice a single illustration. The word *father* has these forms in the different languages: —

Sanskrit,	*pitri*.	Latin,	*pater*.
Zend,	*paitar*.	Greek,	(pronounced *pä-tair'*).
Persian,	*pader*.	Gothic,	*vatar*.
Erse,	*athair*.	German,	*vater*.
Italian,	*padre*.	Dutch,	*fader*.
Spanish,	*padre*.	Danish,	*fader*.
French,	*père*.	Swedish,	*fader*.

Saxon, *fæder*. English, *father*.

This is but one example of many. The pronouns and the numerals show the same striking similarity. One writer says, "The terms for God, house, father and mother, son and daughter, heart and tears, axe and tree, dog and cow, identical in all Indo-European languages, may be compared to watchwords of a great army on its solemn march around the globe." The only way of accounting for such resemblances as these, is by supposing that all the members of this family had a common ancestor in some forgotten tongue, which ceased to be spoken long before history began to be written. It is supposed, too, that these races speaking the same tongue must once have lived together. According to tradition, the home of Japhet was in the central part of Asia, in the Plateau of Iran or Persia, called Arya in the Sanskrit. We must remember that this is only tradition. We have no evidence that Arya was really the home of Japhet; but, according to the theory, here his descendants lived until they became so numerous that they were obliged to seek new homes for themselves. Possibly the first ones who started out went to the eastward until they were stopped by the Himalaya Mountains. It is the westward-bound pioneers, however, with whom we have to do.

The Celts. — It has been conjectured that the first band of people who travelled westward were the Celts or Kelts, since in early times they occupied the countries along the sea-coast — Spain, Gaul (France), and part of Italy — and the adjacent islands of Britain and Ireland. Their position here would seem to indicate that they had been pushed on by other bands until they could go no farther. But this, too, is only a theory. With the story of these early inhabitants properly begins the history of England, though, as we shall see, the Celts were not the ancestors of the English people.

The Britons. — About fifty-five years before Christ, when Julius Cæsar was conquering the Celtic tribes in Spain and Gaul, the attention of the Romans was attracted to an unknown land whose shores were dimly seen from the northern coast of Gaul. The Romans were fond of geography and of exploring unknown regions, and their generals had a passion for extending the Roman dominions. Cæsar determined to explore the country on the other side of the Channel; and it is to the records of these explorations by the Romans that we owe our knowledge of the early inhabitants of England. It was not then known as England. The Romans named it Britannia, and its inhabitants were called Britons. We must remember that they were Celtic people, like the inhabitants of Gaul. Cæsar's own account of his expedition has been preserved. From it we gain a very clear idea of his experiences in this hitherto unknown country. He tells us that the Britons were brave, fierce, and warlike. Strabo, a Greek geographer, says that their houses were made of a conical framework of poles, with long

willow branches twisted in and out. There were no windows nor chimneys. Another writer compares these dwellings to "huge bee-hives." The chiefs lived in huts which were regarded as extremely elegant, because the branches of which they were woven had been stripped of their bark. The more civilized people, who lived in the southern part of the country, cultivated the land to some extent; but the inland tribes of the North had no knowledge of agriculture. They lived by raising flocks and herds, and by hunting wild animals. They wore coats of skins, and painted their bodies blue with the juice of a plant. Cæsar tells us that they looked "dreadful" in battle. These people were pagans. Their priests were called Druids, and their religion is often spoken of as Druidism. Cæsar says that they offered human sacrifices to their gods, making "huge images of osier-twigs," into which they put their living victims and then set fire to the cages. The Druids were not only the priests, but the judges of the people and the teachers of the children. At Carnac in France and at Stonehenge in England are works which have been ascribed to the Druids. They consist of large stones set up as if for monuments, or rude pillars for altars and temples. At Carnac the stones are placed in long avenues, but at Stonehenge they were originally arranged in circles. No one knows what purpose they served, or whether the Druids really erected them.

The Romans in England. — Julius Cæsar did not succeed in conquering the warlike Britons, although for nearly five centuries after his invasion the Romans regarded Britannia as one of their provinces. They

sent several expeditions to explore the country, but did not discover that it was an island until more than one hundred years after the time of Cæsar. Agricola, who was then the ruler of the province, drove the fierce tribes of the North back to their native mountains, and built a wall across the island to prevent them from coming into the southern part of the country, where he had established the Roman dominion. The Romans held Britain in military subjection, keeping some of their legions there to overawe the people, just as for many years the English have maintained an army in India. Meanwhile the Romans were doing much to improve the country. They made roads, established trading-places, drained marshes, and taught the people to build houses and temples and baths in the Roman fashion. When Italy was invaded by barbarians from the North, the Romans, finding that their capital was in danger, hastily withdrew their army from Britain (426 A.D.).

Effect of the Roman Occupation upon the Language. — Besides the soldiers and those directly interested in the government of the province, so few Romans came to live in Britain that there was almost no intermingling of the races. For this reason, the language of the country was but little changed. It has been said that not more than a dozen Latin words were left by the Romans, and many of these were greatly changed in form. For example, the proper name Chester, with its compounds such as Dorchester, Manchester, and Winchester, is a corruption of the Latin *castra*, a fortified camp. So also are Worcester and Lancaster. It was in these camps that the Romans established mar-

kets to which the Britons brought whatever they had to sell. In the course of time the camps became towns, which still bear the old names. Not more than one hundred Latin words have been added to our language by the five centuries of Roman rule. Most of them are proper names, nearly all ending in *port*, *caster*, *cester*, and *chester*. The word *street* is derived from *strata via*, "paved way," the name applied to the Roman roads. It is estimated that the English language contains at least thirty thousand words of Latin origin; but they were not introduced into England by the Romans.

The Teutons. — A second great band of people who made their home in Europe were the Teutons or Germans. They settled north of the Danube River and east of the Rhine; also in Denmark and the adjoining countries. Here they became separated into various tribes, those of the greatest historical importance being the Goths, the Vandals, the Franks, the Angles, and the Saxons. A Roman historian, Tacitus, the son-in-law of Agricola, gives us a long account of these people. He describes them as having "eyes stern and blue, yellow hair, and huge bodies." They did not live in cities, but each family occupied a little village of its own; and so in time the families grew into tribes, and the tribes into kingdoms. In civilization they were but little in advance of what the Britons had been in the days of Cæsar. They spent much of their time in fierce quarrels among themselves, or in battle with the neighboring tribes. In peace they were indolent and fond of carousing. They invaded the neighboring provinces, and killed or drove away the inhabitants, and set up

kingdoms of their own. The Franks settled in Gaul, and from them the name *France* is derived. The Goths set up a kingdom in Spain and one in Italy. It was when the Goths and the Vandals invaded the Roman provinces that the Romans had to withdraw their legions from Britain to defend their capital. They meant to return, but they never did; for the Roman Empire was destroyed by these barbarians. Three of these Teutonic tribes, the Jutes, the Angles, and the Saxons, lived on the sea-coast near the mouth of the Elbe. They were bold pirates, who made incursions by water upon the neighboring countries, often ravaging the coasts of Britain. The Britons called them "sea-wolves," and doubtless they richly deserved the name.

The Angles and Saxons in England. — After the withdrawal of the Roman forces from Britain, the Picts and Scots, the wild tribes who inhabited the northern part of the island, left their mountain homes and ravaged the lands of their Celtic brethren at the South. The Britons were not as valiant as their ancestors had been; and, despairing of success in their attempts to repel the invaders, they sent a piteous appeal to their Roman masters to come back and help them conquer their enemies. The Romans, however, were too busy with their own troubles to attend to the woes of the Britons. Then Vortigern, a British king, decided to hire his troublesome neighbors, the Angles and the Saxons, to aid him in this time of need, promising to give them money and land in return for their services. They accepted his offer, and helped to drive back the Picts and Scots; but soon complained that he did not pay them well enough, and threatened to plunder the

whole island unless he showed more liberality. When it was too late, the Britons repented of having asked help from these "sea-wolves": for the German tribes made preparations to come over in great numbers and *take* the land if the Britons would not *give* it to them. It was about twenty-five years after the withdrawal of the Romans that these Teutonic invaders came into Britain, led by two chiefs, Hengist and Horsa. The Britons met them at Aylesford, Kent, and a great battle was fought, in which the invaders were victorious. The inhabitants were either slaughtered, enslaved, or driven far to the westward, and the German tribes were left in possession of the greater part of the island. The exiled Britons fled to the mountains of Wales and Cornwall, to the islands adjoining Britain, and to a province in France, which is still known as Brittany. Meanwhile the Jutes, the Angles, and the Saxons continued to come over to Britain, where they formed kingdoms of their own. We can understand now what all this has to do with the history of our language; for England is a contraction of *Engla-land*, and means "the land of the Angles" (or Engles), and these German tribes united to form the *Engle-ish* (*Englisc*) or English people.

Effect of the Saxon Conquest upon the Language. — In order to understand the great change which the coming of the Saxons made in the language of England, let us recall what happened when America was colonized by the nations of Europe. They drove the Indians farther and farther west, exterminating whole tribes of them. This is very much like the way in which the Saxons treated the Britons, in the fifth century. In the

United States, the result was that the people who conquered the country adopted but few of the Indian words. Some of them are *tobacco*, *potato*, *moccasin*, *hominy*, *mush*, *wigwam*, and *tomahawk*. At first the settlers retained the language of the country from which they came; but in time, as the relations between the colonies became closer, the English, which was spoken in the most influential colonies, became the language of the whole country. In much the same way, the Celtic language was exterminated, so that only a few of our common words can be traced to the speech of the ancient Britons. *Bard*, *glen*, *pool*, *boast*, and *cradle* are among the words which are supposed to be of Celtic origin. So, too, as the Angles, Saxons, and Jutes mingled more and more, great changes became apparent in their form of speech, and in time the dialect of the West Saxons became the language of literature and of law. This is what is known as *Old English*. Thus it happens that the language of the Teutonic invaders is called sometimes *the Anglo-Saxon*, sometimes *the Saxon*, and sometimes *the English*. Still another point of resemblance between the fate of the Britons and that of the Indians may be noted. The remnant of the latter have been driven to the far West, where they retain, to some extent, their old habits of living and of speech. In the same way, the descendants of the Celtic exiles retained, in Wales and in Brittany, the customs and the language of their ancestors.

Specimens of the Anglo-Saxon. — Compare these two versions of the Lord's Prayer with our modern version: —

ANGLO-SAXON.

Fæder ûre, [1]þû þe eart on heofenum, sî þîn nama gehâlgôd. Tô be-cume þîn rîce. Geweorðe þîn willa on eorðan[2] swâ swâ on heofenum. Ûrne dæghwamlîcan hlâf syle ûs tô dæg. And forgyf ûs ûre gyltâs, swâ swâ wê forgyf að ûrum gyltendum. And ne gelæd þû ûs on costnunge, ac âlŷs ûs of yfle. Sôðlîce.

OLD ENGLISH.

Wycliffe, 1380.

Oure fadir that art in hevenes Halowid be thi name, Thi kyngdom come to. Be thy wille don in erthe, as in hevene.

Gyve to us this dai oure breed over othir substaunce. And forgyve to us oure dettis as we forgyven to oure dettouris, and lede us not into temptacioun. But delyvere us from yvel. Amen.

We should find it difficult to read the first of these, though we can guess what most of the words mean. It is interesting to notice how the Saxon tongue gradually changed in form, and how our modern English has improved upon the style of the first English translation of the Bible.

Among the poems translated by Longfellow is one from the early English. It is called "The Grave," and was written about the year 1200. Compare the first stanza of the translation with the original: —

Đe wes bold gebyld	For thee was a house built
er þu iboren were	Ere thou wert born,
ðe wes mold imynt	For thee was a mould meant
er ðu of moder come	Ere thou of mother camest.
ac hit nes no idiht	But it is not made ready,
ne þeo deopnes imeten:	Nor its depth measured,
nes gyt iloced	Nor is it seen
hu long hit þe were:	How long it shall be.
Nu me þe bringæð	Now I bring thee
þer ðu beon scealt	Where thou shalt be;
nu me sceal þe meten	Now I shall measure thee,
and ða mold seoðða.	And the mould afterwards.

[1] þ = *th*. [2] ð = *dh*.

Christianity in England. — It is not known just how Christianity was first introduced into Britain; but one of the theories is that some of the Roman soldiers who had been led by the preaching of St. Peter or St. Paul to give up the worship of pagan gods, taught the new faith to some of the Britons with whom they came in contact. There are traditions, too, that missionaries from Gaul crossed over to Britain before the time of the Anglo-Saxon Conquest. After the Celts had been driven into Wales and Cornwall, the Christian religion continued to spread among them. The English invaders, however, brought with them from their old home on the southern shores of the Baltic the worship of the sun and moon; of Tiw, the god of heaven; of Woden (or Odin), the god of war; of Thor (or Thunder), the god of storms; of Frea (or Friga), the goddess of peace and plenty; and of Seterne, of whom little is known except the name. Our names for the days of the week were first given in honor of these gods and goddesses. More than a century after the settlement of the Saxons in England, they were converted to Christianity by Roman missionaries, chief among whom was Augustine. The story of their conversion is told by the Venerable Bede, an Anglo-Saxon monk who was born about seventy-five years after Augustine went to England, and who wrote the History of the Anglo-Saxon Church. He relates that Gregory, who afterwards became Pope Gregory the Great, passing through the market-place of Rome, noticed among the slaves exposed for sale some remarkably handsome boys. When he was told to what nation they belonged, he said, "With those fair faces, they should be, not Angles, but Angels." The historian goes

on to say that when Gregory became pope, he did not rest until he had sent missionaries to convert these people. The church services were conducted in Latin; and probably not a few words which have come to us from that language were introduced into England by the missionaries, during the sixth and seventh centuries.

The English People. — It has already been said that the Teutons did not all come into the country at one time. Gradually their numbers and their power increased, until there were seven prominent kingdoms, which are often called the "Heptarchy," from a Greek word meaning "the rule of seven." But we must not suppose that exactly seven kingdoms existed at one time under one common ruler. The Jutes owned one kingdom, which retained its British name of Kent. The Saxons owned three kingdoms, — Wessex, Essex, and Sussex, the names being equivalents of *West Saxons*, *East Saxons*, and *South Saxons*. The Angles owned the largest territory, having three kingdoms, — Mercia, East Anglia, and Northumberland. This last means *the land north of the Humber*. East Anglia, the home of the *East Angles*, was divided between the *North-folk* and the *South-folk*, from which names come Norfolk and Suffolk. The different tribes so often quarrelled among themselves that the number and the boundaries of their kingdoms were continually changing. Nevertheless, the English, as we may now call them, made great progress in learning and civilization. In time, the kingdom of the West Saxons became the ruling one. Their most famous king was Alfred the Great, who became king of Wessex in 871. He was a brave warrior, a persevering scholar, a wise ruler, and a good and noble man.

The Danish Invasions. — The enemies whom the English had to fight in the days of Alfred were the Scandinavians, often called simply the Danes, and sometimes the Norsemen or Northmen. They lived in the southern part of Denmark, in part of Norway and Sweden, and in the very countries from which the English had come. They were savage heathen, as the Saxons had once been. During the ninth and tenth centuries they made many incursions into England, plundering the towns, burning the monasteries and churches, and massacring the people. Sometimes they made alliance with the Welsh, and ravaged the adjoining kingdom of Wessex. They were often defeated in battle, but never lost their foot-hold in the country. Sometimes they obtained control of the kingdom; so that in the list of the kings of England during the eleventh century there are several Danish names. Among these Danish sovereigns was King Canute, who, according to the well-known story, tried to make the sea retire at his command. The history of this period is full of accounts of wars between the Danes and the English.

Effect of the Danish Invasion upon the Language of England. — The Danes, it must be remembered, belonged to the same Teutonic race with the Saxons; so it was comparatively easy for them to settle down in England as part of the English people. They were soon converted to Christianity, and became almost as civilized as the Saxons. Their language was so closely related to the English that their coming into England made no great change in the speech of that country. Among the words introduced by the Danes are *bait*, *fling*, *gust*,

ransack, *rap*, *whisk*, *whirl*, and *whim*. Whitby, Derby, Enderby, etc., are Danish names, the termination *by* meaning *town*.

The Northmen. — While some of the Norsemen were plundering England, others of them were making the same sort of trouble in France. They were just such fierce roving pirates as the Saxons had been in the fifth century. Under the leadership of the Vikings, as their chiefs were called, they made their first visits to the coast of France during the reign of the great Emperor Charlemagne, about the year 800. Again and again they came in ever increasing numbers, and many times they seized upon portions of the land and dwelt there. Finally the French were obliged to submit to their remaining in the country, just as the English had to share their possessions with the Danes in order to make peace with them. At the beginning of the tenth century the king of France ceded to Rollo, the leader of the Northmen, a large province in the north of France. This was called Normandy, and its inhabitants came to be known as Normans. They soon learned to imitate the manners and customs of the French people, and to speak their language. The ruler of the province became a vassal of the French king, and had the title of Duke. When the Normans had lived in France about one hundred years, they were, in some things, far superior to the English. Their speech was more refined, their social habits more polite, and their minds much better cultivated. Being so near neighbors, they became, of course, well acquainted with the English, and some of the early English kings married the daughters of the Norman nobles.

The Norman Conquest. — William, Duke of Normandy, determined to become king of England. He asserted that the throne had been promised him by Edward the Confessor, the English king who built Westminster Abbey. Edward's mother was a Norman lady, and he had spent all of his early life in her native land; so it is not strange that he should have been very fond of the Normans and of their ways. When he became king, he offended his subjects by showing his partiality too plainly. He invited the Norman nobles over to England, and appointed them to the highest offices in the kingdom. Edward had no children, and so the Saxon people were very anxious as to who should be his successor. Their choice was Harold, the brother of Edward's wife and the son of Earl Godwin, one of the Saxon nobles. Not long before this, Harold had been shipwrecked on the coast of France, and had been befriended by William. While Harold was at the court of Normandy, apparently a guest but really a prisoner, William made him promise in the most solemn manner, that in case of Edward's death, he would do all in his power to help William gain the English crown. Edward died in January, 1066, and in spite of his promise to William, Harold made great haste to be crowned in Westminster Abbey. When William heard of this, he spent several months in collecting an army, and then sailed for England. Harold, at the head of the Saxon army, marched to meet him at Hastings; and there a terrible battle was fought, in which the Normans were victorious, and Harold was slain. This battle of Hastings, fought on Oct. 14, 1066, is regarded as one of the most important events in history.

The Normans in England. — When William of Normandy, better known as William the Conqueror, became king of England, the Normans came over in great numbers, seized the estates which belonged to the Saxon nobles, and took the political and religious government into their own hands. The Saxons became really the servants of the Normans. William was very severe in dealing with his new subjects. They were heavily taxed, and in order to be exact in the matter, he caused an inventory of each man's personal property and a careful survey of his land to be made, the whole being recorded in the "Domesday Book," which is still in existence. More than this, he massacred all the inhabitants of towns which rebelled against his decrees; and laid waste many villages in order to make himself a hunting-ground, "the New Forest," giving the Saxons nothing in return for their land. The Norman barons imitated their king in harshness and insolence towards the conquered Saxons. Much good, however, came out of all this evil. With all their faults, the Normans were in some respects superior to the Saxons. They were more enterprising and ambitious, more refined and cultivated. They were better soldiers, too, and better mechanics. Besides, they had broader ideas, and knew more about other countries in the world. The two races found that there were many good things which they could learn from each other; and so in the course of many generations the old relations of master and servant disappeared, and the two formed a united people. The Saxons ceased to hate their conquerors, and the Normans were proud to call themselves English.

Effect of the Norman Conquest upon the English Language. — The Normans tried to have their language become the national speech. It was spoken in the schools, the camps, the courts, and the churches. It was also the language of the higher circles of society. Thus it happens that we have many Latin and French words pertaining to military science, to the law, to art, to poetry, and to the courtesies of social life, most of which were brought in by the Normans. We must remember that they spoke what was called the Norman-French, having adopted not only the religion, but the language of the people in whose land they had come to dwell. The Norman-French was really the Latin language, which had been corrupted by the Celtic speech of the Gauls and by the Teutonic tongue of the Franks, and which was possibly modified by the Norse dialects. It is often called the "unlettered" idiom, in order to distinguish it from the Latin of classical literature. The main reason why the Normans did not succeed in making French the language of England was that the measures by which they sought to gain this end were so harsh that the Saxons rebelled and stubbornly refused to obey the dictates of their conquerors. Another reason was that the Saxons were so much more numerous than their masters. In their homes and about their daily business they used the familiar Saxon words, instead of the more polished speech of the French. As time went on, the two races intermarried; and so these simple Saxon terms came into general use. If we compare some of our Saxon words with those of like meaning which come to us from the Latin or French, we shall notice that the

"every-day" words are commonly Saxon; and the more ornamental, "high-sounding" ones of foreign origin. For example, we have —

Saxon.	*Foreign.*
Like,	similar.
Many,	numerous.
Almighty,	omnipotent.
Heavenly,	celestial.
Truth,	veracity.
Happiness,	felicity.

The greatest effect of the Norman Conquest upon the language was that it introduced the habit of borrowing words from other languages. Before the Conquest the English had hated everything foreign, and had clung to their old forms of speech. When the Normans became a part of the English nation, these prejudices gradually disappeared, until it became the most natural thing in the world to use many foreign words. This habit once formed was not easy to break; so the English have continued to enrich their language in this way. Another result of the Conquest was that it led to great improvements in the structure of the language. To see what a serious thing English grammar used to be, let us compare our adjective pronoun *that* with the inflection of the Anglo-Saxon *þæt*, as given by Angus.

	Singular.			Plural.
	Mas.	Fem.	Neut.	
Nom.	se	seô	þæt	þâ.
Gen.	þæs	þâre	þæs	þârâ.
Dat.	þam	þâre	þam	þâm.
Acc.	þone	þâ	þæt	þâ.

Growth of the Language. — Since the Norman Conquest there has been no invasion of sufficient importance to cause any great change in the language. The English of the fourteenth and fifteenth centuries is really the same language which we speak. It does not look like it, to be sure; but, as one writer says, "Neither does a child a year old look as he does when he has become a man fifty years old." The language has only "grown up," as the child does. We call the Latin and the Greek "dead languages," because they are no longer in constant use as the speech of any people. The English, on the other hand, is not only a living language, but a growing one. Changes are constantly taking place in the spelling and pronunciation of words, and in grammatical forms. There are fashions in language, as in many other things. If we examine a book published more than one hundred years ago, we find many things that look very odd. Many of the *s*'s look like *f*'s; *music* and *public* have *k* added to the last syllable of each; *honor* and *labor* have *u* in the second syllable.

The following is copied from an article which appeared in the "Connecticut Journal" of Oct. 19, 1796: —

"It cannot be expected, that, if, happily, our Judges ſhould be competent to the taſk, they will apply themſelves with affiduity, to the reduction of our common law from a ſtate of chaotick confuſion to ſyſtematic order; when the Legiſlature at their next ſeſſions, without even a plauſible reaſon, may deprive them of their ſeats. This would be, indeed, *to labour for the meat that periſheth.*"

The past tense of *speak* used to be *spake*, which is often used in the Bible. In olden times a well-educated man would no more have said *I spoke* than he would have said *I done* and *I seen*. In Shakespeare's time the pronoun *its* had just come into the language. Now we

should not know how to get along without this useful little word. New words are all the time being introduced, and old words are gaining new meanings. A great many illustrations may be found in the "Supplement" to the large dictionaries. In order to understand how the language came to have its present form, we must notice some of the ways in which it has grown.

Influence of Commerce.—As civilization increased, the English became great travellers and traders, and sent out colonies into all parts of the known world. Naturally, the travellers introduced foreign terms in telling the story of their wanderings; and the traders brought back to England with the strange productions of other lands, the native names for the articles. Sometimes the name was derived from the name of the place whence the merchandise came; for example, *damask*, from Damascus; *calico*, from Calicut in India; *sardine*, from Sardinia. The colonists almost unconsciously introduced into the language many forms of expression which they were in the habit of hearing from the natives about them, just as a child who has a French or a German nurse learns to speak her language without realizing that it is a foreign tongue.

Influence of Education.—The growth of our language is mainly due to the increase of learning and to the multiplication of books. In the Middle Ages almost all the books were written in Latin. The learned men of that time knew more about that language than they did about their own. King Alfred translated several books into the Anglo-Saxon, so that the common people could read them; but most of the kings cared too little about learning to take so much trouble. Before the

invention of printing, the making of books was almost entirely confined to the monasteries, where the patient monks spent years in copying a single Latin work on philosophy or religion. A great many Latin words were introduced into our language in this way. Education has now become so general that the English-speaking people are familiar with most of the other languages spoken in the world; and the "making of many books" has brought within the reach of the common people the thought and research of all the centuries. In this way, mainly, has come into use a vast number of foreign words. At first they are distinguished from English words by being printed in Italics or inclosed in quotation marks; but in time this distinction ceases to be made, and they are said to be "domesticated." Such words are often Anglicized; that is, the spelling and pronunciation are changed to make them look and sound more like English words. From the Italian we have obtained our musical terms, and from the French our terms of cookery and fashion. Many such words can be traced back to the Latin. We can generally tell whether a word comes directly from the Latin or indirectly through the French, by noticing its form. If the spelling has been changed, it is almost sure to have come through the French. This may be more apparent from the following examples: —

Latin.	*Directly from the Latin.*	*Through the French.*
Populus,	popular,	people.
Fructus,	fructify,	fruit.
Deceptum,	deception,	deceit.
Fidelis,	fidelity,	fealty.
Regis,	regal,	royal.
Fragilis,	fragile,	frail.

Influence of Science. — The prominence that was given to classical studies during the Middle Ages will account for the fact that most of the terms which were peculiar to the sciences then known are of classical origin. In the modern sciences, scholars have followed the same usage, borrowing almost invariably from the Greek. It is estimated that nine-tenths of our scientific terms are Greek. *Arithmetic*, *Geography*, *Grammar*, and *History* are all Greek names, as are many of the terms which are used in them. With the progress of education, these technical terms, as they are called, have become more and more widely known; and they form an important element in our language.

Influence of Invention and Discovery. — Many words have been added to our language as one result of the mechanical ingenuity of the English-speaking people. They seem to be less ingenious in word-making than they are in machine-making; and instead of forming words out of elements in their own language, they go to the Latin or the Greek to find names for their inventions and discoveries. We have, to be sure, such words as *steamboat*, *railroad*, *type-writer*, and *oil-well*, which were formed from elements already in use; but they are few, as compared with the names of classical origin, such as *telegraph*, *locomotive*, *bicycle*, and *petroleum*. The Germans, on the other hand, prefer to use home-made names for their inventions. For example, they call the telephone a "far-speaker." They use many of these compounds, too, in place of the classical names in science and literature. Their name for hydrogen may be translated *water-substance*, and their word for dictionary is the very sensible compound, *word-book*.

Influence of New Ideas. — During the latter half of the nineteenth century not a few words have been introduced from other languages, or deliberately coined, to express new ideas in art, science, literature, politics, philosophy, and religion. New subjects of thought occupy the minds of men; new phases of society, new questions of life and duty and destiny. Sometimes there is a word already in use which can be made to express this new thought. We have a host of these old words with modern meanings. For example, *social* science; *differentiation*, as used in metaphysics; *evolution*, as used in geology; *free-trader; anarchist; probation* after death; *realistic*, as used in art and literature. Some of the new words which have been introduced in this way are *Nihilism*, *optimist*, *pessimist*, *impressionist*, as an art term; *agnostic*, *dude*, *mugwump*, and *universology*.

Number of Words in the English Language. — It is estimated that the large dictionaries contain more than one hundred thousand words. Of these, a comparatively small number — Professor Whitney says, from three to five thousand — are all that even cultivated people need to use for the ordinary purposes of speaking and writing. It is said that Shakespeare used about fifteen thousand different words.

Elements of the English Language. — The English language is said to be "composite," because it is composed of words from other languages. No other tongue is made up of parts taken from so many sources. For this reason, it is very perplexing to foreigners, since the spelling, pronunciation, and meaning of the different classes of words cannot be determined by any one set

of rules. There is this advantage, however, in its being made up of so many elements: there are several ways of expressing a single idea, so that variety is easily secured. Besides, we can express more accurately slight distinctions in meaning and delicate shades of thought than is possible in other languages. The most important elements have already been mentioned and their presence in the language explained. We will now review them in the form of a summary.



ELEMENTS OF THE ENGLISH LANGUAGE.

Celtic. — Few words left by ancient Britons. Some through French, Spanish, and Italian.

Scandinavian. — Introduced by Danes in ninth and tenth centuries. Some brought by Northmen into France, and thence into England after the Conquest.

Saxon. — Of words in large dictionaries, less than one-half are Saxon. Of words in common use, about four-fifths are Saxon.

Latin. — A few Latin words left by Romans; all proper names. Ecclesiastical terms introduced by missionaries. Words coming through French, Italian, and Spanish. Introduced by learned men and education. Nearly one-half of the words in the dictionary are Latin in origin.

Greek. — Nine-tenths of all our scientific terms, introduced by scholars and books. Also names for inventions.

Miscellaneous. — Introduced mainly by commerce. Either native names for articles of merchandise, or names derived from names of places. Ex. damask, from Damascus; tariff, from Tarifa; cambric, from Cambray; chestnut, from Castanea, in Pontus; ermine, from Armenia; muslin, from Mosul; florin, from Florence; canary, from the Canary Islands.

Hebrew. — Ex. seraphim, cherubim, amen, ephod, jubilee, sabbath, cinnamon, Satan, shibboleth, manna.

Arabic. — Ex. algebra, almanac, elixir, zero, talisman, coffee, sugar, lemon, giraffe, gazelle, syrup, alcohol, magazine, cotton, assassin, mosque.

Persian. — Ex. caravan, dervish, scarlet, azure, lilac, chess, bazaar, shawl, turban, orange, horde, paradise.

Turkish. — Ex. divan, scimitar, dragoman, tulip, ottoman, kiosk.

Chinese. — Ex. tea, Bohea, Hyson, china (ware), joss, junk, Nankeen.

Malay. — Ex. bantam, sago, rattan, gutta-percha, bamboo, gong, mandarin, mango, caddy, cassowary.

Hindu. — Ex. calico, chintz, toddy, lac, jungle, banyan, bungalow, pagoda, palanquin, shampoo.

Polynesian. — Ex. taboo, tattoo, kangaroo, boomerang.

West Indian. — Ex. tobacco, maize, hurricane, canoe, cannibal, buccaneer.

North American. — Ex. squaw, tomahawk, wigwam, mush, opossum, mustang, tomato, pemmican, chocolate (Mexican).

South American. — Ex. hammock, potato, tolu, caoutchouc, guano, mahogany, pampas, tapioca.

Italian. — Ex. banditti, gazette, canto, opera, piano, soprano, piazza, malaria, umbrella, concert, carnival, studio, regatta, volcano, ditto.

Spanish. — Ex. mosquito, negro, alligator, cigar, grandee, cork, Creole, desperado, tornado, vanilla, Eldorado, indigo, buffalo.

Portuguese. — Ex. palaver, caste, marmalade, molasses, lasso, cocoa-nut, albatross, cobra, fetich.

French. — Ex. etiquette, belle, dépôt, penchant, matinée, employé, débris, ennui, trousseau, début, petite, menu, soirée, régime, canard.

Dutch. — Ex. yacht, sloop, schooner, yawl, ballast, boor, reef, skates, smack, smuggle.

African. — Ex. gnu, gorilla, kraal, zebra, guinea, oasis.

Egyptian. — Ex. ammonia.

Russian. — Ex. knout, czar, drosky, rouble, steppe.

QUESTIONS FOR REVIEW.

1. From what is the word *language* derived?
2. Mention three meanings of the word.
3. What is meant by *Linguistics?*
4. How old is the science, as compared with others?
5. What is a theory?
6. State three theories as to the origin of language.
7. Which do you accept? Why?
8. Why cannot we tell what were the beginnings of speech?
9. State three theories on this subject.
10. Which seems the most reasonable?
11. What was the old theory about the original language?
12. How was it proved to be incorrect?
13. What other science was based upon a mistaken notion?
14. What was the Sanskrit?
15. To what discoveries did the study of this language lead?
16. What is meant by the term *family of languages?*
17. Give three names for the largest family of languages.
18. Explain how this family was formed.
19. Give two names for the second great family.
20. How many dialects are there in the world?
21. Why do we not classify all of them into families?
22. What seven groups of languages belong to the Indo-European family?
23. What is the oldest of the languages of India?
24. Of the languages of Persia?
25. Of Germany?
26. Where do the Latin and the Greek belong in this classification?
27. What old translations of the Bible are mentioned?
28. What modern languages are Celtic?
29. To what group does the Russian language belong?

30. The Norwegian? The French? The Welsh?
31. What is the place of the English language in this family?
32. What are the chief Semitic languages?
33. Why is this family an interesting one?
34. What can you say about any of its members?
35. Explain what is meant by *inflection*.
36. Give examples of *inflectional* languages.
37. What is the peculiarity of Semitic inflection?
38. How do the members of the Indo-European family resemble one another?
39. How do you account for these resemblances?
40. Where was the traditional home of Japhet?
41. What theory in regard to the settlement of Asia and Europe?
42. What reason to suppose that the Celts were the first to go westward?
43. What can you tell about the Britons?
44. How did the Romans become interested in them?
45. Explain the names *Britain* and *Briton*.
46. Who led the first Roman expedition against the Britons? When?
47. What was the result?
48. Who were the Druids?
49. Where is Carnac? Stonehenge? Why interesting?
50. How long did the Romans claim Britain?
51. What were the relations between the two races?
52. Are there any traces in England of the Roman rule? Where?
53. Why did the Romans leave Britain?
54. What was the effect of the Roman occupation upon the language?
55. Give an example of the words left by the Romans.
56. What can you tell about the Teutons?
57. What is the origin of the name *France?*

58. What kingdoms were established by the Goths?
59. Why did not the Romans return to Britain?
60. When and why were they asked to return?
61. What tribes of the Teutons lived on the southern shores of the Baltic Sea?
62. What kind of people were they?
63. Who was Vortigern? What bargain did he make?
64. Why did he repent of it?
65. Give an account of the Saxon Conquest.
66. What was the fate of the Britons?
67. What other people have been similarly treated?
68. Give another name for Brittany.
69. Mention some Celtic words in our language.
70. Explain the term *Saxon Heptarchy.*
71. Where did the Jutes live? The Angles? The Saxons?
72. From which tribe did the country take its name? Why?
73. Explain the term *Anglo-Saxon.*
74. What is the origin of names for days of the week?
75. Who was Alfred the Great?
76. How was Christianity introduced into England?
77. Who was Wycliffe?
78. What can you say of the Danes?
79. Name one of their kings.
80. How long did their incursions last?
81. What were some of the words introduced by them?
82. Why was the language so little changed by their coming?
83. Explain the terms *Northmen*, *Vikings*, *Normandy*, *Scandinavia.*
84. When did the Northmen invade France?
85. What was the result?
86. Explain the expression *Norman-French.*
87. What events led to the Norman Conquest?
88. When and how did the Normans conquer England?
89. Who was the last of the Saxon kings? The first of the Normans?

90. Compare the Norman and the Saxon people.
91. What were the relations between the two races in England?
92. What is the "Domesday Book"?
93. What two races united to form the English people?
94. How did the Normans try to make their language popular?
95. Explain what language they spoke.
96. Why did they not succeed?
97. What difference do we notice between words from the two sources?
98. How did the Norman Conquest affect the language?
99. Have any later events in history made any great changes in it?
100. What are "dead" languages?
101. Show that our language is growing.
102. Mention five ways in which words have been introduced since the Norman Conquest.
103. Give examples of words introduced by commerce.
104. What was the state of learning in the Middle Ages?
105. In what way, chiefly, have Latin words been introduced into English?
106. Explain the expressions *Anglicized*, *domesticated*.
107. What kind of words do we borrow from the French? From the Italian?
108. Explain and illustrate the two classes of words borrowed from the Latin.
109. From what languages, mainly, do we derive our scientific terms? Why?
110. What are *technical* terms?
111. Illustrate "home-made" names for inventions.
112. What are some of the names borrowed for this purpose?
113. What is the usage of the Germans, in this respect? Illustrate.

114. Give examples of words used to express new ideas.
115. How many words are there in our language?
116. What part of these are Saxon? Latin?
117. What advantages does the English language possess?
118. Account for the Celtic words in our language. The Scandinavian. The Latin. The Greek. The Saxon.
119. Give one word derived from each of the following: Hebrew, Persian, Italian, Spanish, etc.
120. Why is the English language called our *mother-tongue?*

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CHAPTER II.

THE ANGLO-SAXON ELEMENT.

The Study of Etymology. — In order to use good English, we must know how to choose our words. To this end, we should learn to tell from the looks of a word whether it is really English or borrowed from some other tongue. We should know, too, just what the word means, so as to be able to use it in the right way. For this reason, we must learn the most important principles of Etymology, the science which treats of the derivation and meaning of words. An explanation of terms used in the science is given below, for the benefit of any who may not be familiar with them.

The Root of a Word. — When a word cannot be reduced to a simpler form in the language to which it belongs, it is called a root, a radical, or a primitive word. Ex. go, man.

Compound Words. — When a word is formed by uniting two or more simple words, it is called a compound word. Ex. butter-fly, rose-bud.

Derivative Words. — When a word is made by joining to a root either a prefix or a suffix, or both, it is called a derivative word.

A Prefix is a syllable or syllables placed before the root, to vary the meaning of the word; as, *il*-legal, not legal.

A Suffix is a syllable or syllables placed at the end

of a root, to vary the meaning of the word; as, stud*ent*, one who studies.

An Affix is the general name, referring to a syllable *fixed to* the root. It is, therefore, applied to either a prefix or a suffix.

Two Great Elements of the Language. — The English language, as has been shown, is made up of words from many sources; but for convenience, it may be considered as containing two main elements: —

1. The Anglo-Saxon, including words from other Teutonic tongues, such as the Danish.
2. The Classical, including the Latin and the Greek.

Importance of the Anglo-Saxon Element. — The Anglo-Saxon element is the more important, for two reasons: —

First. Because it is the native part of the language.
Second. Because it is the larger element in common use among English-speaking people.

Numerical Ratio of the Two Elements. — It has been shown in the preceding chapter that of the words in the dictionary, less than one-half are Saxon, nearly one-half Latin, and the remainder Greek and miscellaneous in origin. In common use, however, the number of Saxon words is relatively greater, because almost all the connecting words and the articles, pronouns, and auxiliary verbs are of Saxon origin, and these are used more frequently than any other words. It has been found by actual count that in the writings of about twenty good English authors, thirty-two words in forty are of Saxon origin. In Shakespeare and

Milton, thirty-three words in forty are Saxon. The Bible is written in purer English than any other book which we have, some parts of it containing thirty-nine Saxon words in forty.

How we may know Saxon Words. — Two things help us to determine whether a word is of Anglo-Saxon origin: first, the form of the word; second, the sense in which it is used. It must be borne in mind that there are exceptions to some of the rules which follow. For example, *un* is a Saxon prefix, but we find it in many words of Latin origin. In all doubtful cases, the pupil should consult the etymological dictionary.

Words distinguished as Saxon by their Form.

(*a*) Our Articles: a, an, the.
All Pronouns: we, this, which, etc.
All Auxiliary Verbs: have, may, will.
All Adjectives compared irregularly: good, bad, little.
Nearly all Irregular and Defective Verbs: am, go, ought.
Nearly all Prepositions and Conjunctions: and, with, by, as.

(*b*) Nearly all words which, in any of their forms, undergo vowel changes.
Adjectives with two comparisons: old, older, oldest. elder, eldest.
Adjectives changed to nouns: strong, strength.
Nouns changed to verbs: bliss, bless.
Nouns forming plurals by vowel change: foot, feet.
Verbs with strong preterites: fell, fell
Verbs changed by form from intransitive to transitive rise, raise.

(*c*) Most words of one syllable.
Parts of the body: head, ear, skull, (not *face*).
The senses: sight, touch, smell.
Infirmities: blind, lame, deaf.
The elements: fire, wind, frost, (not *air*).
Products: grass, corn, bread.
Fuel: coal, wood, peat.
Domestic animals: cat, dog, horse.

(*d*) All words beginning with *wh*, *kn*, *sh*: when, know, shine.
Most words beginning with *ea*, *ge*, *gl*, *th*: each, yearn, glad, thus.
Most words ending with *l*, *th*: beat, truth.

(*e*) Most compound and derivative words, the elements of which exist and have a meaning in English: horse-back, shipwreck, winsome.

(*f*) Most words with Anglo-Saxon prefixes and suffixes.

ANGLO-SAXON PREFIXES.

1. **a-** = *in, on, at* (corruption of *on*).
a-bed, *in* bed. a-board, *on* board. a-back, *at* the back.

2. **be-** = *by.*
be-cause, *by* cause.
It is often intensive, as in be-stir, be-deck, be-come.

3. **for-** = *against, away.*
for-bid, to bid *against*. for-bear, to bear *away*.
for-give, formerly to give *away*.

4. **fore-** = *before.*
fore-tell, to tell *before.*

5. **mis-** denotes *wrong, evil.*
mis-take, to take *wrongly*. mis-chance, *ill* chance.

6. **n-** = *not.*
   n-ever, *not* ever.
   n-either, *not* either.
   n-one, *not* one.

7. **out-** = *beyond.*
   out-law, *beyond* the law.

8. **over-** = *above,* or *beyond* the *limit.*
   over-spread, to spread *above*
   over-do, to do *too much.*

9. **to-** = (corruption of *the*).
   to-day, *the* day. to-morrow, *the* morrow.

10. **un-** = *not.*
    un-truth, *not* the truth.
    un-honored, *not* honored.

11. **under-** = *beneath.*
    under-go, to go *beneath.*

12. **with-** = *against.*
    with-stand, to stand *against.*

ANGLO-SAXON SUFFIXES.

Noun Suffixes = *one who* (agent).

1. **-ar.** li-ar, *one who* lies.
2. **-ard.** drunk-ard, *one who* drinks.
3. **-er.** cri-er, *one who* cries.
4. **-yer.** law-yer, *one who* understands law
5. **-ster.** young-ster, *one who* is young.

Noun Suffixes = *state, condition, quality.*

6. **-dom.** king-dom, *state* of a king.
7. **-ship.** friend-ship, *condition* of friends.
8. **-hood.** man-hood, *state* of man.
9. **-head.** god-head, same as god-hood.
10. **-ness.** good-ness, *quality* of being good.

Noun Suffixes = *little.*

11. **-ling.** dar-ling, a *little* dear.
12. **-kin.** lamb-kin, a *little* lamb.
13. **-ie.** dog-gie, a *little* dog.
14. **-ock.** hill-ock, a *little* hill.
15. **-let.** stream-let, a *little* stream. (From the French.)
16. **-en.** chick-en, a *little* chick.

Adjective Suffixes = *like, having the quality of, relating to.*

17. **-ful.** cheer-ful, *having the quality of* cheer.
18. **-ly.** kingly, *like* a king.
19. **-ish.** boy-ish, *having the qualities of* a boy.
    Engl-ish, *originating with* the Angles.
20. **-en.** wood-en, *having qualities of* wood.
21. **-ern.** north-ern, *relating to* the north.
22. **-y.** gloom-y, *having the qualities of* gloom.
23. **-like.** god-like, *like* a god.

Miscellaneous Suffixes.

24. **-less** = *loss*, hope-less, with *loss* of hope.
25. **-some.** lone-some, hand-some.
26. **-teen** = *ten.* four-teen, four *and ten.*
27. **-ty** (from *tig*) = *decade.* for-ty, four *times ten.*
28. **-ward** = *towards.* east-ward, *towards* the east.
29. **-wise** = *manner.* like-wise, in *like* manner.
30. **-en.** Forms verbs from adjectives. weak, weaken.
    Plural nouns. ox-en, childr-en.

Words distinguished as Saxon by their Use and Meaning.

(*a*) Most of the words which we early learn to use, and which are most closely associated with the pleasant memories of childhood and home. Such words have more power over us than have the high-sounding words which we learn later in life. Perhaps this is the reason why we find a simple Saxon style so pleasing.

Among the classes of Saxon words which we learn in childhood are the following: —

1. Names of our earliest and dearest associations.

Ex. home, friends, father, mother, husband, wife, son, daughter, brother, sister, fireside, hearth.

2. Words expressing our strongest natural feelings.

Ex. gladness (not *joy*), sorrow (not *grief*), tears, smiles, blushes, laughing, weeping, sighing, groaning, love, hate (not *anger*), fear, pride, mirth.

So also hungry, thirsty, tired, sleepy, lonesome, homesick, naughty.

3. Names of common things, such as a child early notices and learns to talk about.

Ex. sun, moon, star, sky, cloud, earth, water.

Animals: horse, cow, dog, cat, calf, pig (*beef*, *veal*, and *pork* are Norman terms).

Objects in the plant world: tree, bush, grass (not *flower* or *vine*).

Objects in the mineral world: sand, salt, iron, gold, stone (not *rock*).

Features of scenery: hill, woods, stream, land, sea (not *mountain* or *valley*).

Natural divisions of time, etc.: day, night, morning, evening, noon, midnight, sunset, sunrise, twilight, light, darkness.

Kinds of weather, etc.: cold, heat, wet, dry, wind, frost, hail, rain, sleet, snow, thunder, lightning, storm.

Parts of the body: hand, arm, head, leg, eye, ear, foot, nose (not *face*).

(*b*) Most of our particular terms. The general terms are mainly from the Latin, as will be seen from the following examples: —

LATIN.	SAXON.
motion.	slide, creep, walk, fly, swim, etc.
color.	white, blue, red, green, yellow, etc.
sound.	buzz, speak, whistle, roar, etc.
animal.	dog, man, sheep, wolf, etc.
number.	all the cardinal numbers to a million. all the ordinal numbers except *second*.

This explains why the Saxon style is more vivid and picturesque, and therefore more pleasing than a style which abounds in words of classic origin.

(*c*) Most of the words used in the common affairs of every-day life. The words which we hear in the home, on the street, in the shops and markets, and on the farm are, to a great extent, Saxon words.

Ex. sell, buy, cheap, dear, high, low, weight (not *measure*), work, grind, reap, sow, baker, shoemaker, worth, want, wedge, spring, scrape, sweep, wash, rich, poor, business, wages (not *salary*).

Caution: Notice that many such words are not of Saxon origin. For example, *money*. In all doubtful cases consult the dictionary.

(*d*) Many colloquialisms; that is, words which are used in familiar conversation, but not often in careful writing. An excited talker does not stop to choose the most elegant word. When a man is angry, he "talks plain English," and uses such words as *lazy*, *shiftless*, *sly*, *gawky*, *shabby*, *trash*, *sham*.

(*e*) Most words in our proverbs and maxims.

These "old sayings," or "household words," as they are sometimes called, owe much of their force to their simple Saxon style.

Ex. "Make hay while the sun shines." "A bird in the hand is worth two in the bush." "No pains, no gains." "Look before you leap."

EXERCISE I.

1. Make adjectives from the following nouns, by using suffixes meaning *like*, *having the quality of*, or *relating to:* man, storm, fear, snow, east, noise.
2. What is the difference in meaning between earthly and earthen? Between childish and childlike? Between sixteen and sixty?
3. Show the force of the prefixes in the following words: for-bid, under-go, with-stand, out-law, fore-tell, mistake, over-do, un-truth, a-board, to-day, n-either.
4. Show the force of the suffixes in the following words: west-ward, lad-die, free-dom, fir-kin, ox-en, fear-less, wait-er, good-ness, kin-ship.

EXERCISE II.

Tell how you know that each of the following words is Saxon: —

sheep	liar	old	gosling	smile
home	handsome	mouse	sight	gawky
white	likewise	deaf	skull	darling
roar	somewhat	yearn	first	business
walk	boyish	truth	bread	buy
sleepy	shine	lazy	naughty	godlike
stream	grass	wooden	salt	manhood
head	mirth	cheerful	twilight	hopeless
children	shall	sweetness	rain	strengthen
kingdom	ought	friendship	sing	shipwreck

EXERCISE III.

Which of the words in the following extracts are not of Saxon origin? Give rules for the Saxon words.

1. For the angel of death spread his wings on the blast,
   And breathed in the face of the foe as he pass'd,

And the eyes of the sleepers waxed deadly and chill,
And their hearts but once heaved, and for ever grew still.
And there lay the steed with his nostrils all wide,
But thro' them there rolled not the breath of his pride;
And the foam of his gasping lay white on the turf,
And cold as the spray of the rock-beating surf. *Byron.*

2. A little flower so lowly grew,
So lonely was it left,
That heaven looked like an eye of blue,
Down in its rocky cleft.

What could the little flower do,
In such a darksome place,
But try to reach that eye of blue
And climb to kiss heaven's face?

And there's no life so lone and low
But strength may still be given,
From narrowest lot on earth to grow
The straighter up to heaven. *Gerald Massey.*

EXERCISE IV.

Write a paragraph of ten lines, composed largely of Saxon words, selecting one of the following subjects: —

How We Learn to Talk. My Little Brother.
What the Wind Sang. Boys.
The Sad Story of a Shipwreck.

The following story, written by a pupil, is composed almost entirely of Saxon words: —

Bertie and the Butterflies.

Once upon a time there lived a little five-year-old boy named Bertie. On a nice afternoon in June he lay on his back in some tall grass that grew in the back-yard, with his

hands behind his back, and his eyes fixed on the blue sky above him.

He was very drowsy and just about to go to sleep, when a little voice that sounded very indistinct said, "Bertie, Bertie!" At first he would not look around, for he thought it was only his imagination; but when the voice called again, he turned his head and beheld the funniest sight you ever thought of. Right beside him was a whole mass of butterflies, poised in the air, with the most showy wings Bertie had ever seen. But this was not the queerest part; for these butterflies, instead of having little black bodies like all their kindred, were tiny little fays dressed in tight suits of black spotted with yellow. And what was queerer still, they had little black horns like a common butterfly's. And they were staring at Bertie in the wisest way, with their little black eyes blinking and winking at him as if they knew more about him than he did himself.

They looked so funny that Bertie laughed aloud and clapped his dimpled hands so hard that the butterflies all gave a little flap of their wings and looked so very much frightened that Bertie stopped laughing.

Then there came a voice out of the mass of butterflies that said, "Bertie, Bertie, you must not do that, or we shall fly away." Bertie turned his face away from them, and looking up at the sky, watched the clouds. But pretty soon he got tired of this and thought he must look again at the fays, whether it made him laugh or not; and so he did: but they all looked so solemn that he exclaimed, "My doodness! why don't 'oo say somefin'?" And this time they all flew away, leaving Bertie staring at the place where they had been; he had to rub his eyes to be sure they had gone, because they went away so quickly. But when he told his mother, she said she guessed he had been asleep, and that was why he rubbed his eyes.

CHAPTER III.

THE CLASSICAL ELEMENT.

LATIN PREFIXES.

1. **a-, ab-, abs-,** = *from* or *away*.

ab-solve, to set free *from*. a-vert, to turn *from*.
ab-duct, to lead *away*. abs-tract, to draw *from*.

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2. **ad-** = *to*.

Variations: a-, ac-, af-, ag-, al-, an-, ap-, ar-, as-, at-, the last letter being usually changed into the first letter of the word to which it is prefixed. This change is for the sake of euphony.

ad-apt, to fit *to*. al-lude, to refer *to*.
a-gree, to be pleasing *to*. an-nex, to tie *to*.
ac-cede, to yield *to*. ap-pend, to hang *to*.
af-fix, to fix *to*. ar-rive, to come *to*.
ag-grieve, to give pain *to*. as-sist, to give help *to*.
at-tract, to draw *to*.

---

3. **con-** = *with* or *together*.

Variations: co-, cog-, col-, com-, cor-.

con-nect, to fasten *together*. col-lapse, to fall *together*.
co-here, to stick *together*. com-merce, to trade *with* others.
cog-nate, born *together*. cor-relative, relative *with*.

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4. **dis-** = *asunder, apart, opposite of*.

Variations: di-, dif-.

dis-pel, to drive *asunder*. di-vert, to turn *apart*.
dis-please, *opposite of* please. dif-fer, to be *apart*.

5. **se-** = *apart*. se-cede, to go *apart*.

6. **in-** = *in*, *into*, or *on*. (In nouns and verbs.)

Variations: il-, im-, ir-.

in-clude, to shut *in*. im-bibe, to drink *in*.
il-luminate, to throw light *on*. ir-rigate, to pour water *on*.
im-migrate, to move *into* a country.

7. **intra-** = *within*. intra-tropical, *within* the tropics.

8. **intro-** = *within* or *into*. intro-spection, a looking *within*.
intro-duce, to lead *into*.

9. **ex-** = *out* or *from*.

Variations: e-, ec-, ef-.

ex-clude, to shut *out*. ec-centric, *from* the centre.
e-vade, to get away *from*. ef-flux, a flowing *out*.

10. **contra-** = *against*.

Variations: contro-, counter-.

contra-dict, to speak *against*. contro-vert, to turn *against*.
counter-act, to act *against*.

11. **ob-** = *against* or *out*.

Variations: o-, oc-, of-, op-.

ob-ject, to throw *against*. oc-cur, to run *against*.
o-mit, to leave *out*. of-fend, to strike *against*.
op-pose, to act *against*.

12. **non-** = *not*. non-essential, *not* essential.

13. **in-** = *not*. (In adjectives and nouns.)

Variations: ig-, il-, im-, ir-.

in-active, *not* active. il-legal, *not* legal.
ig-noble, *not* noble. im-mortal, *not* mortal.
ir-regular, *not* regular.

14. **sub-** = *under* or *after*.

Variations: suc-, suf-, sug-, sum-, sup-, sus-.

sub-scribe, to write *under*. suc-ceed, to follow *after*.
sub-sequent, following *after*. suf-fix, something fixed *after*.

sug-gest, to bring to mind from *under*.
sum-mon, to hint from *under*.
sup-press, to press *under*.
sus-tain, to hold from *under*.

15. **subter-** = *under*. subter-fuge, a flying *under*.
16. **post-** = *after*. post-mortem, *after* death.

17. **ante-** = *before*. ante-cedent, going *before*.
18. **pre-** = *before*. pre-fix, to fix *before*.

19. **pro-** = *for* or *forward*. pro-noun, *for* a noun.
pro-gress, to move *forward*.

20. **re-** = *back* or *anew*. re-pel, to drive *back*.
21. **retro-** = *backward*. retro-spect, a looking *backward*.

22. **extra-** = *beyond*. extra-ordinary, *beyond* ordinary.
23. **preter-** = *beyond*. preter-natural, *beyond* nature.
24. **trans-** = *beyond* or *through*. trans-atlantic, *beyond* the Atlantic.
trans-fix, to pierce *through*.
25. **ultra-** = *beyond* or *extremely*. ultra-marine, *beyond* the sea.
ultra-liberal, *extremely* liberal.

26. **per-** = *through*. per-spire, to breathe *through*.

27. **bi-** = *two*. bi-ped, *two*-footed.
28. **circum-** = *around*. circum-navigate, to sail *around*.
29. **inter-** = *between*. inter-cede, to go *between*.
30. **juxta-** = *near*. juxta-position, a placing *near*.
31. **sine-** = *without*. sine-cure, *without* care.
32. **super-** = *over*. super-intend, to have care *over*.
33. **de-** = *down* or *off*. de-pose, to put *down*.
de-fer, to put *off*.

LATIN SUFFIXES.

Noun Suffixes = *one who (agent) ; that which.*

1. **-an.** artis-an, *one who* works at a trade.
2. **-ant.** assist-ant, *one who* assists.
3. **-ent.** stud-ent, *one who* studies.
4. **-ary.** lapid-ary *one who* cuts precious stones.
5. **-ate.** advoc-ate *one who* pleads a cause.
6. **-eer.** auction-eer, *one who* holds an auction.
7. **-ier.** cash-ier, *one who* has charge of the cash.
8. **-ist.** botan-ist, *one who* studies botany. [Orig. Greek.]
9. **-or.** act-or, *one who* acts.
10. **-ice.** serv-ice, *that which* serves.
11. **-ment.** induce-ment, *that which* leads.
12. **-mony.** testi-mony, *that which* is testified.
13. **-ure.** creat-ure, *that which* is created.

Noun Suffixes *one who is (recipient) ; that which is.*

14. **-ate.** deleg-ate, *one who is* sent by others.
15. **-ite.** favor-ite, *one who is* favored.
16. **-ee.** trust-ee, *one who is* trusted.
17. **-ive.** capt-ive, *one who is* taken.

Noun Suffixes *state ; condition ; quality ; act.*

18. **-ance.** abund-ance, *condition* of abounding.
19. **-ence.** prud-ence, *quality* of being prudent.
20. **-ancy.** brilli-ancy, *quality* of brightness.
21. **-ency.** despond-ency, *state* of being despondent.
22. **-age.** marri-age, *act* of marrying.
23. **-acy.** accur-acy, *quality* of being accurate.
24. **-ity.** secur-ity, *state* of being secure.
25. **-ty.** liber-ty, *state* of being free.
26. **-ion.** evas-ion, *act* of evading.
27. **-ism.** hero-ism, *state* of being a hero. [Originally Greek.]
28. **-ment.** excite-ment, *state* of being excited.
29. **-mony.** matri-mony, *state* of marriage.
30. **-tude.** servi-tude, *condition* of slaving.
31. **-ure.** depart-ure, *act* of leaving.

Noun Suffixes = *place where.*

32. **-ary.** gran-ary, a *place where* grain is kept.
33. **-ory.** fact-ory, a *place where* things are made.
34. **-ery.** cemet-ery, a *place where* the dead sleep.

Noun Suffixes = *minute (diminutives).*

35. **-cle.** parti-cle, a *minute* part.
36. **-cule.** animal-cule, a *minute* animal.
37. **-ule.** spher-ule, a *minute* sphere.

Adjective Suffixes = *like; being; relating to.*

1. **-ac.** cardi-ac, *relating to* the heart.
2. **-al.** leg-al, *relating to* the law.
3. **-an.** hum-an, *relating to* mankind.
4. **-ar.** circul-ar, *like* a circle.
5. **-ary.** milit-ary, *relating to* the army.
6. **-ent.** equival-ent, *being* equal.
7. **-ic.** hero-ic, *like* a hero.
8. **-ical.** histor-ical, *relating to* history
9. **-ile.** puer-ile, *like* a boy.
10. **-id.** luc-id, *being* clear.
11. **-ine.** femin-ine, *relating to* a woman.
12. **-ory.** preparat-ory, *relating to* preparation.

Adjective Suffixes = *abounding in; having the quality of.*

13. **-ate.** passion-ate, *having the quality of* passion.
14. **-ose.** verb-ose, *abounding in* words.
15. **-ous.** popul-ous, *abounding in* people.
16. **-ulent.** op-ulent, *abounding in* wealth.
17. **-aceous.** sapon-aceous, *having the qualities of* soap.
18. **-acious.** ver-acious, *having the qualities of* truth.

Adjective Suffixes = *that may be.*

19. **-able.** mov-able, *that may be* moved.
20. **-ible.** leg-ible, *that may be* read.
21. **-ble.** solu-ble, *that may be* dissolved.
22. **-ile.** doc-ile, *that may be* taught.

Adjective Suffixes = *having the power of.*

23. **-ive.** negat-ive, *having the power of* denying.

Adjective Suffixes = *causing* or *producing.*

24. **-ferous.** coni-ferous, *producing* cones.
25. **-fic.** sopori-fic, *causing* sleep.

Adjective Suffixes = *becoming.*

26. **-escent.** conval-escent, *becoming* well.

Verb Suffixes = *to make; to render; to perform an act.*

1. **-ate.** navig-ate, *to perform the act of* sailing.
2. **-fy.** forti-fy, *to make* strong.
3. **-ise.** critic-ise, *to perform the* work of a critic. } From the
4. **-ize.** fertil-ize, *to render* fertile. } Greek.

EXERCISE ON THE CLASSICAL ELEMENT.

1. From the following words, make nouns denoting *state*, *condition*, *quality*, or *act*, giving the definition of each.

   parent, private, despot, judge, moist, repent, prompt (*i*), docile.

2. From the following words make nouns denoting *place where*. Define each.

   arm, bird (*avis*), bee (*apis*), observe, penitent.

3. Write the *diminutives* of the following words. Define each.

   globe, skin (*cutis*), root (*radix*), work-bag (*rete*, a net), mass (*moles*).

4. From the following words make nouns denoting the *agent* (*one who* or *that which*). Define each.

   brigade, music, credit, flower (*flor-*), account, command, mission.

5. From the following words make adjectives denoting *relating to*, *like* or *being*. Define each.
nation, elegy, moment, poet, water (*aqua*), splendor, dog (*canis*), infant, promise, sun (*sol*), Rome.

6. From the following words make adjectives denoting *abounding in*, or *having the quality of*. Define each.
affection, courage, suspicion, fraud, malice, leaf (*folium*).

7. Define the following words so as to show the force of the prefixes and suffixes.
intangible, impalpable, illegible, feasible, inaudible, visible, laudable, inexplicable, perceptible, inaccessible, irrevocable, unpardonable.

8. From the following words make verbs denoting *to make*, *render*, or *perform the act of*. Define each.
solid, number, agony, terror, memory.

9. Define the following words so as to show the force of the prefixes and suffixes.
recapitulate, incarcerate, refrigerate, circumscribe, coincidence, insanity, education (e-duc-ate-ion), transportation.

10. Show, from the etymology, the difference in meaning between emigrate and immigrate; exclude, include, conclude; repel, expel, impel, dispel; secede, intercede, recede, precede; attract, distract, subtract, extract, retract, protract, detract; ante-meridian, post-meridian; contradict, interdict, predict, predicate.

EXERCISE.

Words Derived from Latin Numerals.

Define each word, so as to show that it contains the idea of the number.

1, **unus.**	unit, union, unite, uniform, universe, unicorn, unique, university, Unitarian.
2, **duo.**	dual, duel, duplex, duplicate, duplicity.
bis, bi (*twice*).	billion, bisect, bivalve, biscuit, binomial, biennial, bigamist, bi-dentate.
3, **tres.**	treble, trefoil.
tri (*thrice*).	triangle, tribe, trice, triple, tri-color, trident, trinity, trinomial, triplet, trio, trisect, tripod, triennial.
4, **quatuor.**	quarto, quart, quartette, quadrille, quadruped, quadrilateral, quadrillion, quadruple, quarter.
5, **quinque.**	quintette, quintillion, quintuple, quinquereme, quinque-foliate, quintessence.
6, **sex.**	sextant, sextillion, sextuple, sexennial.
7, **septem.**	septennial, septillion, septisyllable, September.
8, **octo.**	octave, octillion, octennial, October.
9, **novem.**	novennial, November.
10, **decem.**	decennial, decimeter, decimal, decimate, December.
12, **duodecimo.**	duodecimal, duodecimo (volume).
100, **centum.**	cent, century, centurion, centigram, centennial, centenarian, centigrade, centiped, percentage.
1000, **mille.**	million, millennium, millimeter, milleped.
First, **primus.**	prime, primary, primal, primeval, primer, primitive.
Second, **secundus.**	second, secondary.

EXERCISE.

English Words Derived from Latin Roots.

Explain the etymology of each.

1. **caput-**, *the head.*
   cap, cape (geography), capital, captain, chapter, chaplet, chieftain, decapitate, precipitate.

2. **claudo, clausum-**, *to shut, to close, finish.*
   clause, close, closet, disclose, include, exclude, seclusion, cloister, recluse.

3. **duco, ductum-**, *to lead, to draw.*
   aqueduct, ductile, conduce, induce, conduit, educate.

4. **fero, latum-**, *to bear, to carry, to bring.*
   collate, confer, differ, ferry, fertile, oblation, refer, relate, superlative, transfer, legislator.

5. **gradus-**, *a step.*
   gradior, gressus-, *to step, to go.*
   grade, gradual, graduate, congress, degrade, degree, digress, ingredient, transgress.

6. **mitto, missum-**, *to send.*
   admit, committee, dismiss, intermit, mission, remittance, promise, message.

7. **pes, pedis-**, *foot.*
   biped, pedal, expedite, impediment, centiped.

8. **plico-**, *to bend, to fold, to knit.*
   plecto, plexum-, *to twine, to weave, to knit.*
   apply, duplicate, complex, explicit, implicit, pliant, reply, supplicate, triple.

9. **pono, positum-**, *to put, to place, to lay.*
   post, postage, repose, depose, impose, composure, deposit, expose, position.

10. **specio, spectum-**, *to see, to look.*
    despise, circumspect, respite, special, suspicion, spectacle, spectre, species, specimen.

PRINCIPAL GREEK PREFIXES.

1.	**a-, an-**	*without; not.*	a-pathy, an-omalous.
2.	**amphi-**	*around; both.*	amphi-theater, amphi-bious.
3.	**ana-**	*back; throughout.*	ana-logy, ana-lysis.
4.	**anti-, ant-**	*against; opposite.*	anti-pathy, ant-arctic.
5.	**cata-, cat-**	*down; against.*	cata-logue, cat-arrh.
6.	**dia-**	*through; across.*	dia-meter, dia-logue.
7.	**dis-, di-**	*two; double.*	dis-syllable, di-lemma.
8.	**dys-**	*ill.*	dys-pepsia.
9.	**ec-**	*out of.*	ec-lectic.
10.	**en-, em-**	*in; on.*	en-ergy, em-phasis.
11.	**epi-, ep-**	*upon; for.*	epi-dermis, ep-hemeral.
12.	**eu-, ev-**	*well; good.*	eu-phonic, ev-angel.
13.	**hemi-**	*half.*	hemi-sphere.
14.	**hyper-,**	*over; beyond.*	hyper-critical, hyper-borean.
15.	**hypo-**	*under.*	hypo-thesis.
16.	**meta-, met-**	*beyond; transference.*	meta-physics, met-onymy.
17.	**para-, par-**	*by the side of.*	para-site, par-helion.
18.	**peri-**	*around.*	peri-meter.
19.	**pro-**	*before.*	pro-gramme.
20.	**syn-, sy-, syl-, sym-**	*with; together.*	syn-thesis, sy-stem, syl-lable, sym-pathy.

EXERCISE.

WORDS DERIVED FROM GREEK WORDS OF NUMBER.

Define each word so as to show that it contains the idea of the number.

1, **mono** (*single*). monosyllable, monologue, monotony, monarchy, monogram, monolith, monomial, monopoly, monopetalous.

2, **deuteros** (*second*). Deuteronomy.

dis, di (*twice*). dissyllable, diarchy, dilemma, diphthong, diploma.

3,	**tris** (*thrice*).	tripod, trialogue, triarchy, trigonometry, triglyph, trisyllable.
5,	**pente.**	pentagon, pentateuch, pentecost, pentameter.
6,	**hex.**	hexagon, hexameter.
7,	**hepta.**	heptagon, heptarchy.
8,	**octo.**	octagon.
10,	**deka.**	decagon, decagram, decalogue.
12,	**dodeka.**	dodecagon.
100,	**hekaton.**	hectometer, hektograph.
10000,	**myria.**	myriad, myriameter.
	poly (*many*).	polygon, polysyllable, polygamy, polyglot, Polynesia, polyp, polynomial.

EXERCISE.

English Words Derived from Greek Roots.

Explain the etymology of each word.

1. **aster-, astron-**, *a star.*
   astronomy, asterisk, astrology.

2. **chronos-**, *time.*
   chronic, chronology, chronicle, anachronism, chronometer.

3. **ge-**, *the earth.*
   geology, geography, geometry.

4. **gramma-**, *a letter.*
   grammar, grammatical, anagram, diagram, epigram, monogram, telegram, programme.

5. **graphein-**, *to write.*
   graphic, autograph, biography, photograph, caligraph, geography, lithograph, orthography, phonograph, stenograph, telegraph, topography.

6. **hudor-**, *water.*
   hydra, hydrant, hydraulic, hydrogen, hydropathy, hydrophobia, hydrostatics.

7. **logos-**, *speech, description, reason, science.*
   logic, analogy, catalogue, doxology, etymology, mythology, mineralogy.
8. **metron-**, *a measure.*
   meter, barometer, thermometer, perimeter, symmetry.
9. **phone-**, *a sound.*
   euphony, phonograph, telephone, phonic, symphony.
10. **polis-**, *a city.*
    police, policy, politics, metropolis, necropolis, cosmopolitan, Constantinople.

MISCELLANEOUS EXERCISES

ON THE SAXON AND CLASSICAL ELEMENTS.

Exercise I.

Give Saxon equivalents for the following classical terms : —

cohere	multitude	veracity	injure
exclude	excite	precipitate	crystalline
object (noun)	constellation	fraternal	indicate
object (verb)	promote	sustain	creation
language	nocturnal	preservation	endeavor
puerile	diurnal	spectacle	fortitude
verbosity	elevate	dominate	sanctuary
extravagant	aqueous	contention	omnipotent
stupendous	saccharine	inexpensive	diffuse
magnitude	lacteal	diminutive	mysterious
expansive	saline	assassinate	confidence
hilarious	carnivorous	invisible	beneficent
eternal	luminary		

Exercise II.

From the following extracts, select all the words of classical origin. Re-write each paragraph so as to express the same thought, but mainly in Saxon words.

1. Let it be proclaimed in every school that there are original, immutable, and indestructible maxims of moral

rectitude, — great lights in the firmament of the soul, — which no circumstances can affect, no sophistry obliterate. That to this eternal standard every individual of the race is bound to conform, and that by it the conduct of every man shall be adjudged. Let it be proclaimed that dishonesty, fraud, and falsehood are as despicable and criminal in the most exalted stations as in the most obscure, in politics as in business. *Bateman.*

2. I have spoken heretofore with some levity of the contrast that exists between the English and French character; but it deserves more serious consideration. They are the two great nations of modern times most diametrically opposed, and most worthy of each other's rivalry; essentially distinct in their characters, excelling in opposite qualities, and reflecting lustre on each other by their very opposition. In nothing is this contrast more strikingly evinced than in their military conduct. *Irving.*

Exercise III.

1. Write in classical style one of the old nursery rhymes, such as "Jack and Gill," "Old Mother Hubbard," "Little Drops of Water," or "Twinkle, Twinkle, Little Star."

2. Reproduce in this way any short anecdote.

The following classical versions, written by pupils, will suggest how the simple story may be clothed in a foreign dress: —

Saxon. — There was a little girl,
And she had a little curl
That hung right down on her forehead
And when she was good
She was very, very good;
But when she was bad, she was horrid.

CLASSICAL. — At a recent period in the annals of the human family, there existed a diminutive feminine specimen of humanity, whose most conspicuous personal decoration was a capillary spiral appendage of minute dimensions. This descended perpendicularly upon her alabaster brow.

At intervals when she was amiably disposed, she produced upon all beholders the impression of being excessively agreeable; but when she abandoned herself to the natural inclinations of an unregenerate spirit, she exhibited such symptoms of depravity that her deportment became positively execrable.

SAXON. — A little boy once said to his mother, "Ma, if a bear should eat me up, where would my soul go?"

She replied, "Your soul would go to Heaven, my son."

He thought a minute, and then suddenly broke out, "If the bear should take to runnin', I'd have a good ride anyhow."

CLASSICAL. — A diminutive specimen of the human race propounded the following query to his maternal ancestor: "Mamma, if a carnivorous individual should devour me, whither would that ethereal portion of my human organization rejoicing in the euphonious appellation *soul* depart?"

Mamma replied to her lineal descendant: "It would soar to the celestial regions."

The youth cogitated for several consecutive moments, and then ejaculated, "If the animal should be seized with an unaccountable tendency to propel himself to a destination far remote, I should experience the delicious sensation of obtaining a glorious journey without being obliged to employ my powers of locomotion."

Exercise IV.

The following sonnet, made up of words of one syllable, proves that long words are not always necessary to strength of style.

Select the words which are not of Saxon origin.

Think not that strength lies in the big round word,
Or that the brief and plain must needs be weak.
To whom can this be true who once has heard
The cry for help, the tongue that all men speak,
When want, or fear, or woe, is in the throat,
So that each word gasped out is like a shriek
Pressed from the sore heart, or a strange, wild note
Sung by some fay or fiend! There is a strength
Which dies if stretched too far, or spun too fine;
Which has more height than breadth, more depth than length.
Let but this force of thought and speech be mine,
And he that will may take the sleek, fat phrase,
Which glows but burns not, though it beam and shine;
Light, but no heat, — a flash, but not a blaze. *Alexander.*

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CHAPTER IV.

FIGURES.

FIGURES OF SPEECH are variations of the literal or ordinary forms of expression, the intention being to make the thought more attractive or more striking.

EXAMPLES.

Literal.	*Figurative.*
1. Misfortunes never come singly.	1. When sorrows come, They come not single spies, But in battalions. *Shakespeare.*
2. Time seems short when we are happy.	2. How noiseless falls the foot of Time That only treads on flowers! *W. R. Spencer.*
3. Why cannot I go to sleep?	3. O, gentle sleep, Nature's soft nurse, how have I frighted thee? *Shakespeare.*
4. The king lay wounded and helpless.	4. So, like a shattered column, lay the king. *Tennyson.*

Figures of Speech are of many different kinds. The principal Figures will be considered in order.

I. SIMILE.

Simile is an expression of resemblance between two different things. It is usually introduced by such words as *like* and *as*.

Not all expressed comparisons are Similes. *The tiger is as brave as the lion* is not a Simile, because the things compared have too many points of resemblance. The best Similes are such as compare things which are in most respects unlike; but which have at least one strong point of resemblance in appearance or qualities or actions or in the effects which they produce.

EXERCISE.

(*a*) What things are compared?
(*b*) Where does the resemblance lie?
(*c*) How is the comparison expressed?

1. How far that little candle throws its beams!
   So shines a good deed in a naughty world. *Shakespeare.*

2. As the mountains are round about Jerusalem, so the Lord is round about his people, from henceforth even forever. Psalms cxxiv. 2.

3. The wild geese fly,
   Storm-sent, from Arctic moors and fells,
   Like a great arrow through the sky. *Whittier.*

4. Religion is to the soul what light is to nature.

5. The covetous man pines in plenty, like Tantalus, up to the chin in water and yet thirsty. *Adams.*

6. It is with words as with sunbeams — the more they are condensed, the deeper they burn. *Southey.*

7. Her hair drooped round her pallid cheek
   Like sea-weed on a clam. *Holmes.*

8. To be mixed in parish stirs
   Is worse than handling chestnut-burrs. *Saxe.*

9. The hooded clouds, like friars,
Tell their beads in drops of rain. *Longfellow.*

10. Human life may be compared to a river, flowing ever towards the sea of Eternity.

II. METAPHOR.

Metaphor is another figure which is founded upon the resemblance of one thing to another. It differs from Simile in that the comparison is *implied* instead of being formally expressed. In Metaphor we speak of one thing in such language as suggests *a picture* of something else. As in Simile, the things compared should not be alike in too many particulars. There is no Metaphor in saying, *That man is a hero.*

The following examples illustrate the difference between Simile and Metaphor: —

Simile.	Metaphor.
1. Life is like an isthmus between two eternities.	1. Life is an isthmus between two eternities.
2. Habit may be likened to a cable; every day we weave a thread, and soon we cannot break it.	2. Habit is a cable; every day we weave a thread, and soon we cannot break it.
3. Happiness is like sunshine; it is made up of very little beams.	3. The sunshine of life is made up of very little beams.

EXERCISE.

(*a*) What things are compared?
(*b*) Show wherein lies the resemblance.
(*c*) Change to form of Simile.

1. Kindness is the golden chain by which society is bound together. *Goethe.*

2. This [snow] is the poem of the air,
Slowly in silent syllables recorded. *Longfellow.*

3. By the street called By-and-by you reach a house called Never.

4. What is pride?
A whizzing rocket
That would emulate a star. *Wordsworth.*

5. We cannot all be cabin passengers in the voyage of life. Some must be before the mast.

6. Aloft on sky and mountain wall
Are God's great pictures hung. *Whittier.*

7. Silently, one by one, in the infinite meadows of heaven, Blossomed the lovely stars, the forget-me-nots of the angels. *Longfellow.*

8. In the bright lexicon of youth
There's no such word as *fail*. *Bulwer.*

9. A certain amount of opposition is a great help to a man. Kites rise against and not with the wind.

10. Spare moments are the gold-dust of time.

III. ALLEGORY.

Allegory is also founded upon resemblance; but the comparison is more extended than in Simile and Metaphor. An Allegory is a fictitious story designed to teach some abstract truth by the use of symbolic language. Short Allegories are called Fables or Parables.

6. Oh, what a tangled web we weave
When first we practise to deceive! *Scott.*

7. A horse! a horse! my kingdom for a horse! *Shakespeare.*

8. Oh, the glorious Thanksgivings
Of the days that are no more! *Smuller.*

9. Oh that the rules of our living
More like to the golden would be! *Nourse.*

10. Ah! vainest of all things
Is the gratitude of kings. *Longfellow.*



XI. INTERROGATION.

When a question is asked, not for the purpose of obtaining an answer, but for rhetorical effect, there is the figure of Interrogation. Not every interrogative sentence, however, contains the figure.

Peculiarities of Rhetorical Interrogation.

An affirmative interrogation is an emphatic form of denial.

Ex. "Am I Rome's slave?" is understood to mean, You well know that I am *not* Rome's slave.

A negative Interrogation is an emphatic affirmation.

Ex. "Am I not an apostle? am I not free?" means, I *am* an apostle, etc.

EXERCISE.

(*a*) What is the effect of the Interrogation?
(*b*) Change to literal form of expression.

1. What man is free from sin?
2. Am I my brother's keeper? Gen. iv. 9.
3. Who is not proud to be an American?

4. Hast thou a charm to stay the morning star
In his steep course? *Coleridge.*

5. Shall mortal man be more just than God? Job iv. 17.

6. Hath he not always treasures, always friends —
The good, great man? *Coleridge.*

7. Can the Ethiopian change his skin or the leopard his spots? Jer. xiii. 23.

8. Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? *Patrick Henry.*

9. Can Honor's voice provoke the silent dust?
Or Flattery soothe the dull cold ear of death? *Gray.*

10. Hast thou entered into the treasures of the snow? or hast thou seen the treasures of the hail? Job xxxviii. 22.

XII. HYPERBOLE.

Hyperbole is exaggeration. It is sometimes effective in descriptions of the grand and sublime. Often, however, it is absurd, and has the opposite effect from that intended.

The extravagant use of strong adjectives is a bad habit in conversation and in writing. Extravagant comparisons also should be avoided.

Examples of "School-girl Hyperbole": —

I am "tired to death"; "tickled to pieces"; "hot as fire"; "cold as ice"; "crazy with the tooth-ache"; "awfully glad"; "excruciatingly hungry"; "a perfectly magnificent time"; "an exquisitely lovely pug dog"; "a divine moustache."

13. Explain the expression, "As the shadows grew longer."
14. What was the burden which he carried?
15. What is meant by his throwing away the pebbles?
16. What is meant by the falling of the dew?
17. Express in literal language the quotation beginning, "I am so tired."
18. What is meant by the stars coming out to light him?
19. What is the special significance of the expression "empty-handed"?
20. Tell the story in literal language.

Examples of Allegory.

The Parables of the Bible. Æsop's Fables.
Bunyan's Pilgrim's Progress. Mirza's Vision.
The Mountain and the Squirrel. *Emerson.*
Little Daffydowndilly. *Hawthorne.*

IV. PERSONIFICATION.

Personification consists in attributing life to inanimate things.

There are three chief kinds of Personification: —

First. That produced by the use of *adjectives.* In this form of Personification, the qualities of living beings are attributed to inanimate things.

Ex. The *hungry* flames. The *whistling* wind. A *treacherous* calm.

This form of Personification is much like Metaphor, and is sometimes so called.

Second. That produced by the use of *verbs.* Here inanimate things are represented as performing the actions of living beings.

Ex. The winds *howled.* "Our bugles *sang* truce." "Hope enchanted *smiled.*"

Third. This is the highest form of Personification. In this, inanimate things are directly addressed, as if they could answer. It is a combination of Personification with another figure, Apostrophe.

Ex. "Violet, sweet violet!
Thine eyes are full of tears."

Personification and Metaphor are often combined.

A peculiar form of Personification is common in fables, where animals and plants are represented as thinking and talking like men.

EXERCISE.

(*a*) Where is Personification suggested?
(*b*) What form of the figure is used?

1. Kind Fancy plays the fairy god-mother. *Lowell.*
2. Scowling turrets and frowning battlements.
3. The years between
Have taught some sweet, some bitter lessons. *Lowell.*
4. Fair Science frowned not on his humble birth,
And Melancholy marked him for her own. *Gray.*
5. Creaking with laughter swings the old barn door
At little winking seeds upon the floor,
Dropped from four hungry barrels in a row. *Cordner.*
6. Procrastination is the thief of time. *Young.*
7. Angel of Peace, thou hast wandered too long. *Holmes.*

8. Joy and Temperance and Repose
Slam the door on the doctor's nose. *Longfellow.*
(Translation.)

9. O Nature, how fair is thy face!
And how light is thy heart! *Owen Meredith.*

10. All day the sea-waves sobbed with sorrow. *Whittier.*

V. ANTITHESIS.

Antithesis is a figure founded upon unlikeness. Things are contrasted or opposed to each other.

The best examples of Antithesis are those in which the contrast is the most forcible. Contrast verbs with verbs, adjectives with adjectives, nouns with nouns, etc.

Ex. "Deeds show what we are; words, what we should be."

Often there is a double or even a triple contrast in the same sentence.

Ex. "Silence is deep as Eternity; speech is shallow as Time."

Here silence and speech are contrasted; deep and shallow; Eternity and Time.

EXERCISE.

(*a*) What things are contrasted?
(*b*) Is there more than one contrast?

1. Better to reign in hell than serve in heaven. *Milton.*
2. Fools rush in where angels fear to tread. *Pope.*
3. Character is what we are; reputation is what others think we are.
4. The weary to sleep and the wounded to die. *Campbell.*
5. Thoughts that breathe and words that burn. *Gray.*
6. To err is human; to forgive, divine. *Pope.*

7. Strain at a gnat and swallow a camel. Matt. xxiii. 24.
8. As sad as earth, as sweet as heaven. *Holmes.*
9. From grave to gay, from lively to severe. *Pope.*
10. God made the country, and man made the town. *Cowper.*

VI. EPIGRAM.

Epigram formerly meant an inscription on a monument — an epitaph. It is used now with reference to a brief, pointed saying that is in the nature of a proverb. The best Epigrams are those in which there is an apparent contradiction between the intended meaning and the form of the expression.

Ex. "Well begun is half done."

Here the intended meaning is, that if we once undertake a task, it is comparatively easy to complete it.

Like Antithesis, Epigram is founded upon contrast. Puns are often expressed by Epigrams.

EXERCISE.

1. Great truths are often said in the fewest words.
2. He is the richest who is content with the least. *Socrates.*
3. The more we do, the more we can do; the more busy we are, the more leisure we have. *Hazlett.*
4. The child is father of the man. *Wordsworth.*
5. A little learning is a dangerous thing. *Pope.*
6. Verbosity is cured by a wide vocabulary.
7. Beauty, when unadorned, adorned the most. *Thomson.*
8. The fastest colors are those that won't run.
9. A new way to contract debts — pay them off!
10. Beneath this stone my wife doth lie;
    She's now at rest, and so am I. *Old Epitaph.*

VII. METONYMY.

Metonymy means a change of name. It is somewhat like Metaphor, but it commonly lies in a single word, whereas Metaphor is usually more extended.

Metaphor is founded upon *resemblance*. The thing spoken of and the thing meant are alike in some respect which is important to the thought.

Ex. "The Lord is my Shepherd." His *care* is the point illustrated.

Metonymy is founded upon *relation*. The thing spoken of and the thing meant may be wholly unlike, but the relation between them is such that the mention of one suggests the other.

Ex. "The drunkard loves his bottle." Here there is no *resemblance*, but very close *relation*.

There are several kinds of Metonymy. The following are among the most common: —

1. Container for thing contained.

   Ex. The kettle boils. *i.e.* the water in the kettle.

2. Sign for thing signified.

   Ex. He deserves the palm. *i.e.* the victory.

3. Cause for Effect.

   Ex. Have you read Shakespeare? *i.e.* his works.

4. Effect for Cause.

   Ex. Gray hairs should be respected. *i.e.* age.

EXERCISE.

(*a*) Point out the figure.

(*b*) What kind of Metonymy is it?

1. Our ships opened fire.
2. Streaming grief his faded cheek bedewed.

3. There is too much red tape about this system.
4. He addressed the Chair.
5. The bench, the bar, the pulpit.
6. His steel gleamed on high.
7. He is an excellent shot.
8. All flesh is grass. Isaiah xl. 6.
9. He beheld a sea of faces.
10. Let us gather around the festive board.

Some authorities regard as Metonymy the putting of the name of the material of which an object is made for the name of the thing itself. Others regard this as an example of Synecdoche. The connection in which the word is used will commonly determine which figure it constitutes.

Is there any figure of this kind in the Exercise?

VIII. SYNECDOCHE.

This figure consists in putting a part for the whole, or the whole for a part. It is saying more or less than we mean.

Ex. "Give us this day our daily bread." *i.e.* all things needful for us. Here a part is put for the whole.

Ex. "The world knows his worth." *i.e.* the part of the world which knows him. Here the whole is used for a part.

EXERCISE.

(*a*) Point out the figure.
(*b*) Why is it Synecdoche?

1. We have tea at six o'clock.
2. He employs fifty-seven hands.
3. I will not be paid in paltry gold.

4. The Assyrian came down like a wolf on the fold. *Byron.*
5. The cattle upon a thousand hills. Psalms.
6. A maiden of sixteen summers.
7. The canvas exhibited by this artist is a marvellous production.
8. A life on the ocean wave, a home on the rolling deep.
9. Ten thousand fleets sweep over thee in vain. *Byron.*
10. She bestowed her hand and heart upon a worthy man.

IX. APOSTROPHE.

Apostrophe is direct address to the absent as if they were present, to the dead as if they were living, or to inanimate things as if they had life.

It is often combined with Metaphor and Personification.

EXERCISE.

(*a*) What is addressed?
(*b*) Is there any other figure?

1. Gentle Spring, in sunshine clad,
   Well dost thou thy power display. *Longfellow.*
2. Thou hast taught me, Silent River,
   Many a lesson, deep and long. *Longfellow.*
3. [To the sun.]
   O thou that rollest above, round as the shield of my fathers! *Ossian.*
4. Thus, O Genius, are thy footprints hallowed. *Longfellow.*
5. Toll! toll! toll!
   Thou bell by billows swung. *Mrs. Sigourney.*
6. My country, 'tis of thee,
   Sweet land of liberty,
   Of thee I sing. *Sam. F. Smith.*

7. You moon, have you done something wrong in heaven,
That God has hidden your face? *Jean Ingelow.*

8. Go, little book, whose pages hold
Those garnered years in loving trust.

9. O Death, where is thy sting? O Grave, where is thy victory? I. Cor. xv. 55.

10. Ye winds of memory, sweep the silent lyre. *Holmes.*

X. EXCLAMATION.

Sometimes a statement, instead of being made in a declarative form, is made more forcible by being expressed in an exclamatory style. When the thought springs from real emotion, we may call the figure Exclamation.

Not every exclamatory sentence, however, contains the rhetorical figure Exclamation.

Ex. "Oh, yes! what a pity!" is exclamatory, but does not contain the figure.

EXERCISE.

(*a*) Show why this is Exclamation.
(*b*) Change to declarative form.

1. Farewell, a long farewell, to all my greatness! *Shakespeare.*

2. How poor are they that have not patience! *Shakespeare.*

3. But oh, for the touch of a vanished hand,
And the sound of a voice that is still! *Tennyson.*

4. How dear to this heart are the scenes of my childhood,
When fond recollection presents them to view! *Woodworth.*

5. O strong hearts and true! Not one went back in the Mayflower. *Longfellow.*

6. Oh, what a tangled web we weave
When first we practise to deceive! *Scott.*

7. A horse! a horse! my kingdom for a horse! *Shakespeare.*

8. Oh, the glorious Thanksgivings
Of the days that are no more! *Smuller.*

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EXERCISE.

(*a*) Point out the Hyperbole.
(*b*) Select the best examples.

1. Waves mountain high broke over the reef.
2. They were swifter than eagles; they were stronger than lions. II. Sam. i. 23.
3. The tumult reaches the stars.
4. Rivers of water run down my eyes because they keep not thy law. Psalms cxix. 136.
5. Every sentence began or closed with the name of Priscilla. *Longfellow.*
6. I've been looking all over creation for you.
7. A rescued land
   Sent up a shout of victory from the field,
   That rocked her ancient mountains.
8. He was so gaunt that the case of a flageolet would have been a mansion for him.
9. And it shall come to pass in that day that the mountains shall drop down new wine, and the hills shall flow with milk. Joel iii. 18.
10. Here [at Concord] once the embattled farmers stood,
    And fired the shot heard round the world. *Emerson.*



XIII. CLIMAX.

Climax is an ascending series of thoughts or statements which gradually increase in importance.

In true Climax a weaker or less important thought should never follow a stronger one.

Anti-Climax reverses the order of the expressions, ending with the weakest or least important thought or circumstance. This is often used in humorous writings.

EXERCISE.

(*a*) Is this Climax or Anti-Climax?
(*b*) Why?
(*c*) Is the Climax well arranged?

1. Since concord was lost, friendship was lost; fidelity was lost; liberty was lost, — all was lost!

2. Here I stand for impeachment or trial! I dare accusation! I defy the honorable gentleman! I defy the government! I defy their whole phalanx!

3. The enemy is now hovering upon our borders, preparing to press the knife to our throats, to devastate our fields, to quarter themselves in our houses, and to devour our poultry.

4. How then shall they call on him in whom they have not believed? and how shall they believe in him of whom they have not heard? and how shall they hear without a preacher? Romans x. 14.

5. Oh dear! oh dear! what shall I do?
I've lost my wife and seed corn too!

6. David was a great warrior, a great statesman, a great poet, and a skillful performer on the harp.

7. Great men, such as Washington, Adams, Jefferson, Arnold, and the friend of my worthy opponent.

8. He lost his wife, his child, his household goods, and his dog, at one fell swoop.

9. I am thinking, if Aunt knew so little of sin,
What a wonder Aunt Tabitha's aunt must have been;
And her grand-aunt, — it scares me! *Holmes.*

10. The arm of the Lord is as fixed as fate, as sure as eternity, as strong as the rock of Gibraltar.

XIV. IRONY.

Irony is disguised satire. When we praise a thing and really mean to ridicule it, we make use of this figure.

EXERCISE.

Explain the Irony in these extracts: —

1. What has the gray-haired prisoner done?
   Has murder stained his hands with gore?
   Not so; his crime is a fouler one —
   God made the old man poor. *Whittier.*

2. Although I would have you early instill into your children's hearts the love of cruelty, yet by no means call it by its true name, but encourage them in it under the name of fun.

3. Have not the Indians been kindly and justly treated? Have not the temporal things, the vain baubles and filthy lucre of this world, which were too apt to engage their worldly and selfish thoughts, been benevolently taken from them? and have they not instead thereof, been taught to set their affections on things above?

4. Here under leave of Brutus, and the rest,
   (For Brutus is an honourable man;
   So are they all, all honourable men;)
   Come I to speak in Cæsar's funeral.
   He was my friend, faithful and just to me:
   But Brutus says he was ambitious;
   And Brutus is an honourable man.
   * * * * * * * *
   Good friends, sweet friends, let me not stir you up
   To such a sudden flood of mutiny.

They that have done this deed, are honourable;
What private griefs they have, alas! I know not,
That made them do't; they are wise and honourable,
And will, no doubt, with reasons answer you. *Shakespeare.*

5. Cry aloud: for he is a god; either he is talking, or he is pursuing, or he is in a journey, or peradventure he sleepeth, and must be waked!
[Elijah to the priests of Baal.] I. Kings xviii. 27.

ADDITIONAL FIGURES.

I. Vision.

Vision consists in describing past, absent, or imaginary scenes as if they were actually before our eyes.

It is frequently combined with Personification and Apostrophe.

Ex. I see before me the gladiator lie;
He leans upon his hand — his manly brow
Consents to death, but conquers agony,
And his drooped head sinks gradually low. *Byron.*

II. Euphemism.

Euphemism is the mention of disagreeable things by agreeable names.

Ex. "She certainly displays as little vanity in regard to her personal appearance as any young lady I ever saw" is a delicate way of saying, "*She is untidy.*"

"She suffers from an over-active imagination," meaning "*She is inclined to exaggerate.*"

III. Onomatopœia.

Onomatopœia is adapting the sound to the sense.

Ex. Poe's poem "The Bells" contains fine examples of this figure; as does also Southey's "Cataract of Lodore."

How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens seem to twinkle
With a crystalline delight,—
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells,—
From the jingling and the tinkling of the bells. *Poe*

IV. Litotes.

This figure consists in making a statement by denying its opposite.

Ex. "The immortal names
That were not born to die." *i.e. that will live.*

V. Parallel.

Parallel is a continued comparison of two similar objects, showing the points of resemblance and of difference. It is an extended Antithesis.

Ex. The style of Dryden is capricious and varied; that of Pope is cautious and uniform. Dryden obeys the motions of his own mind; Pope constrains his mind to his rules of composition. Dryden is sometimes vehement and rapid;

Pope is always smooth, uniform, and gentle. Dryden's page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe and leveled by the roller. *Johnson.*

VI. Allusion.

Allusion is a reference to some familiar event in history or romance, or to some familiar expression in literature, for the purpose of explanation, description, or illustration.

Ex. When I was a beggarly boy,
And lived in a cellar damp,
I had not a friend nor a toy,
But I had Aladdin's lamp.
When I could not sleep for cold,
I had fire enough in my brain;
And builded with roofs of gold
My beautiful castles in Spain. *Lowell.*

He was the Achilles of the war.

The * of his profession, the *type* of honesty, the ! of all; and though the ☞ of death has put a . to his existence, every § of his life is without a ‖. *Printers' Toast to Franklin.*

VII. Alliteration.

Alliteration is not strictly a figure of speech, but is sometimes called a figure of emphasis. It consists in the repetition of the same initial letter in successive words. The use of this device was the distinguishing characteristic of early Anglo-Saxon poetry; and modern poetry contains many effective examples. Alliteration

occurs in many proverbs. It is employed in titles of books and headings of newspaper articles.

Ex. "Apt Alliteration's artful aid." "Many men of many minds."

VIII. Pleonasm.

This figure consists in the use of redundant words, for purposes of emphasis. What is ordinarily a fault in construction may make the thought clearer and more forcible.

Ex. "Thy rod and thy staff, *they* comfort me." "Know ye that the Lord *he* is God."

FAULTY FIGURES.

Use of Figures. — The chief purposes in the use of figures are the following: —

First. To make the thought more agreeable or attractive. Figures are the ornaments of speech.

Second. To make the thought clearer and more forcible, by explanation and illustration.

Abuse of Figures. — Figures which do not serve either of these purposes are faulty. Simile and Metaphor, being the figures most commonly employed, are those in the use of which young writers are most likely to err. Hyperbole, Antithesis, Exclamation, and Climax are other figures which are liable to abuse.

MISTAKES IN THE USE OF SIMILE AND METAPHOR.

1. Too Close Resemblance. — The resemblance upon which the figure is founded should not be too close and

obvious. It pleases the mind to discover a likeness where, at first sight, none appears to exist.

Ex. The comparison of two ambitious men — Napoleon to Cæsar, two rich men — Vanderbilt to Crœsus, two beautiful women — Eve to Venus, does not constitute a good simile or metaphor.

A fleecy cloud may be compared to snow, which it closely resembles; but the mind is better pleased with Lowell's fancy of

"A sky above,
Where one white cloud like a stray lamb doth move."

Ossian says of a strain of music: —

It was "Like the memory of joys that are past, sweet and mournful to the soul."

This is far more effective than if he had compared the music to the song of a lark or a nightingale.

Whittier, in describing a quick-tempered woman, says: —

"Under low brows, black with night,
Rayed out at times a dangerous light,
The sharp heat-lightnings of her face."

This unusual metaphor is more forcible than such expressions as "the angry blaze of her eyes" or "a face lit with flames of passion."

2. Worn-out Figures. — Many comparisons which were originally beautiful and impressive have become so familiar by the repetition of generations of writers that they no longer add grace and dignity to the style. Such figures may be described as trite and hackneyed. The use of them should be avoided.

Ex. The silver moon; smiling morn; raven tresses; ruby lips; alabaster brow; eyes bright as stars; fair as a lily; cunning as a fox; brave as a lion; cold as ice; the comparison of passion to a tempest; time to a river; a mourner to a drooping flower.

3. Too Remote Resemblance. — Figures should not be founded upon too remote resemblance. Such similes and metaphors are regarded as far-fetched. Comparisons of this kind do not embellish the thought nor do they add to its clearness and force. On the other hand, they divert the mind from the main thought, in the attempt to discover a likeness which is not apparent.

Ex. Longfellow thus describes the coming of night: —

> "The day is done, and the darkness
> Falls from the wing of night,
> As a feather is wafted downward
> From an eagle in his flight."

When we study this figure, we are disappointed in the illustration. There is neither beauty nor accuracy in comparing the darkness that slowly and almost imperceptibly envelops all nature to a feather dropped from a bird's wing.

4. Inappropriate Figures. — Figures should be in harmony with the subject which they are intended to explain or illustrate or adorn.

In serious discourse, similes and metaphors should not be drawn from resemblances to things that are low and trivial. Such comparisons are degrading to the style.

Ex. "Our prayers and God's mercy are like two buckets in a well. While one ascends, the other descends."

Here the thought derives no force from the illustration, because the comparison is inappropriate. Observe also that the bucket which descends is the *empty* one.

J. G. Holland describes a stream as

"Sparkling through a lovely valley like a gold chain over an embroidered vest."

We instinctively feel that such a comparison is in bad taste.

In humorous writings, it is often the author's intention to reduce the sublime to the ridiculous by comparisons of this kind. Many examples of burlesque simile may be found in the writings of Oliver Wendell Holmes.

Ex. "And silence, like a poultice, comes
To heal the blows of sound."

The humor of such an expression consists in the surprise of finding a resemblance between things which are so diverse in character. There is danger, however, of carrying this style of writing to excess. Holmes makes this mistake when he says: —

"Two meeting-houses stood on two eminences facing each other, and looking like a couple of fighting-cocks with their necks straight up in the air, — as if they would flap their roofs the next thing, and crow out of their upstretched steeples, and peck at each other's glass eyes with their sharp-pointed weather-cocks."

Under the head of Inappropriate Figures, should be noticed what is sometimes called "high-flown" language or bombast. This consists in the attempt to elevate low or trivial subjects by comparisons with the lofty and sublime.

Ex. A public speaker, referring to one of our common anniversary days, exclaimed, "Pharos of the Ages, we hail thy glimmerings 'mid the cataracts of Time!"

A young writer describes a dead cat floating on the surface of the water as "complacently crossing the Styx of feline futurity."

5. Unfamiliar Objects. — Similes and Metaphors should not be drawn from objects with which the ordinary reader is unacquainted. Such figures fail to enlighten the reader, and they make the writer appear affected and pedantic.

Under the title of "Unfamiliar Objects" may be noted comparisons founded upon —

1. Local and personal allusions and traditions.
2. References to obscure places.
3. Mention of obscure characters in mythology, romance, or history.
4. Facts in science or philosophy, or technical terms pertaining to trades and professions.

Examples from Holmes: "Maelzel's Turk"; "the marshes of Cagliari"; "Ichaboe"; "the Codex Vaticanus"; "riding at the *quintain*"; "Babbage's calculating machine"; "the *parallax* of thought and feeling"; "Chladni's experiment"; "the Gayatri"; "somebody's O'm."

6. Strained Metaphors. — Metaphors should not be carried too far. If the comparison is drawn out into trivial details, the effect is wearisome to the reader and belittling to the thought.

Ex. Young furnishes an example of strained metaphor when he says of old age that it should

"Walk thoughtful on the silent, solemn shore
Of that vast ocean it must sail so soon;
And put good works on board; and wait the wind
That shortly blows us into worlds unknown."

The first two lines are beautiful and impressive, but their effect is weakened by the added particulars of loading the ship and waiting for the wind.

Lowell thus describes the growth of friendship: —

"Each year to ancient friendships adds a ring,
As to an oak, and precious more and more,
Without deservingness or help of ours,
They grow, and, silent, wider spread, each year,
Their unbought ring of shelter or of shade."

This impresses us as a happy thought, well expressed; but when he goes on to say,

"Sacred to me the lichens on the bark,
Which Nature's milliners would scrape away,"

we feel that he has carried the metaphor too far.

7. Mixed Metaphors. — The fault here referred to has two manifestations: —

1. The confusion of different metaphors in the same sentence.
2. The intermingling of metaphorical language with literal.

Example of Confused Metaphor: —

"May the word preached be like a nail driven in a sure place, sending its roots downward and its branches upward, spreading itself like a green bay-tree, fair as the moon, clear as the sun, and terrible as an army with banners."

Example of the Literal blended with the Metaphorical: —

He was the very keystone of the state, and remarkable for his delicate handwriting.

This is a serious fault in composition. It is evident that either the metaphorical or the literal form of expression should be maintained until the thought is completed.

EXERCISE.

Criticise the following faulty figures: —

1. Mr. Speaker, I smell a rat. I see him floating in the air: but mark me, sir, I will nip him in the bud.

2. Jonas, my son, you are entering upon your life; before you the doors of the future open wide, and, like a young squirrel escaping from his cage, you go forth to navigate the sea of life upon your own wings.

3. The germ, the dawn, of a new vein in literature lies there.

4. Her cheeks bloomed with roses and health.

5. Ideas rejected peremptorily at the time often rankle and bear fruit by and by.

6. He flung his powerful frame into the saddle and his great soul into the cause.

7. This world with all its trials is the furnace through which the soul must pass and be developed before it is ripe for the next world.

8. The very recognition of these or any of them by the jurisprudence of a nation is a mortal wound to the

very keystone upon which the whole vast arch of morality reposes.

9. Some of these groundworks are, like sand, lacking in power and solidity to sustain the mighty edifice of Christian sanctification; and so it comes to pass, too frequently, that men who did run well fail in their course and make shipwreck of both faith and goodness.

10. Sailing on the sea of life, we are often in danger from the temptations around us.

11. Virtue alone can save us from the hosts of evil when they roll in upon us.

12. He alone can manage the storm-tossed ship of state on its march.

13. Hope, the balm of life, darts a ray of light through the thickest gloom.

14. Eaton, Davenport, and five others were the seven pillars for the next House of Wisdom in the wilderness. In August, 1639, the seven pillars assembled, possessing for the time full power.

15. We must keep the ball rolling until it becomes a thorn in the side of Congress.

16. Opposite in the blue vault stood the moon like a silver shield, raining her bright arrows on the sea.

17. We thank thee, Lord, for this spark of grace; and we ask thee to water it.

18. The little church at Jonesville is once more tossed upon the waves, a sheep without a shepherd.

MISCELLANEOUS EXAMPLES OF FIGURES.

(*a*) Point out and name the Figures.

(*b*) Select all the Similes, Metaphors, etc.

1. He that would govern others must first be master of himself.

2. Tread softly and speak low;
For the old year lies a-dying. *Tennyson.*

3. Blue were her eyes as the fairy flax. *Longfellow.*

4. Stars of the summer night!
Far in yon azure deeps
Hide, hide your golden light! *Longfellow.*

5. So even ran his line of life,
The neighbors thought it odd. *Saxe.*

6. Roll on, thou deep and dark blue ocean, roll! *Byron.*

7. Earth which seemed to the fathers meant
But as a pilgrim's wayside tent,—
A nightly shelter to fold away
When the Lord shall call at break of day. *Whittier.*

8. To arms! they come! the Greek! the Greek! *Halleck.*

9. A Gourd wound itself around a lofty Palm, and in a few days climbed to its very top. "How old may'st thou be?" asked the new-comer. "About a hundred years." "About a hundred years, and no taller! Only see! I have grown as tall as you in fewer days than you can count years."

"I know that very well," replied the Palm. "Every summer of my life a gourd has climbed up around me, as proud as thou art, and as short-lived as thou wilt be!"

10. Every man has in himself a continent of undiscovered character. Happy is he who acts the Columbus to his own soul! *Stephen.*

11. Green be the turf above thee,
Friend of my better days.
None knew thee but to love thee,
None named thee but to praise. *Halleck.*

12. Really, Mr. President, I am delighted with the honorable gentleman's mode of speaking extempore. I like his speeches a great deal better without his notes than with them. He has this day thrown all ancient and modern orators into the shade.

13. Every young man is now a sower of seed on the field of life. These bright days of youth are the seed-time. Every thought of your intellect, every emotion of your heart, every word of your tongue, every principle you adopt, every act you perform, is a seed, whose good or evil fruit will be the bliss or bane of your after-life. *Wise.*

14. The many make the household,
But only one the home. *Lowell.*

15. And the nations, rising up, their sorry
And foolish sins shall put away,
As children their toys when the teacher enters.
Mrs. Browning.

16. And thrice the Saxon blade drank blood. *Scott.*

17. What I spent I had;
What I kept I lost;
What I gave I have.

18. He raised a mortal to the skies;
She drew an angel down. *Dryden.*

19. From peak to peak, the rattling crags among,
Leaps the live thunder. *Byron.*

20. Knowledge is proud that he has learned so much;
Wisdom is humble that he knows no more. *Cowper.*

21. Like the baseless fabric of this vision,
The cloud-capt towers, the gorgeous palaces,
The solemn temples, the great globe itself,
With all that it inherits, shall dissolve,
And like this unsubstantial pageant faded,
Leave not a rack behind. *Shakespeare*

22. The south wind searches for the flowers
Whose fragrance late he bore;
And sighs to find them in the wood
And by the stream no more. *Bryant.*

23. A great many children get on the wrong track because the switch is misplaced.

24. He worked hard to keep the wolf from the door.

25. I found her on the floor,
In all the storm of grief, yet beautiful,
Pouring forth tears at such a lavish rate,
That were the world on fire, they might have drowned
The wrath of heaven, and quenched the mighty ruin. *Lee.*

26. A mind for thoughts to pass into,
A heart for loves to travel through,
Five senses to detect things near, —
Is this the whole that we are here? *Clough.*

27. Some are too foolish to commit follies.

28. Ye crags and peaks, I'm with you once again! *Knowles.*

29. And like the wings of sea-birds
Flash the white-caps of the sea. *Longfellow.*

30. No pain, no palm; no thorns, no throne; no gall, no glory; no cross, no crown. *William Penn.*

31. Thou art a female, Katydid!
I know it by the trill
That quivers through thy piercing notes. *Holmes.*

32. Give me liberty, or give me death! *Patrick Henry.*

33. Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure;
Nor Grandeur hear with a disdainful smile
The short and simple annals of the poor. *Gray.*

34. Gavest thou the goodly wings unto the peacocks? or wings and feathers unto the ostrich? Job xxxix. 13.

35. To see Niagara, you buy eleven silk dresses for your wife, and six shirts for yourself. You then get all the ready money you have, borrow all your friends have, and make arrangements for unlimited credit at two or three good solvent banks. You then take six trunks, some more money, a nurse, a colored servant, some more money, and then, after getting some more money and extending your credit at one or two strong banks besides, you set out. It is better, if possible, just before you start, to mortgage your homestead, and get some more money.

36. Glory is like a circle in the water
Which never ceaseth to enlarge itself
Till by broad spreading it disperse to naught. *Shakespeare.*

37. Wit is a dangerous weapon. *Montaigne.*

38. Experience is a hard teacher.

39. The sufficiency of my merit is to know that my merit is not sufficient. *St. Augustine.*

40. Not he that repeateth the name,
But he that doeth the will. *Longfellow.*

41. Her commerce whitens every sea.

42. There were tones in the voice that whispered then
You may hear to-day in a hundred men. *Holmes.*

43. Leaves have their time to fall,
And flowers to wither at the north wind's breath.

And stars to set — but all,
Thou hast all seasons for thine own, O Death!

Mrs. Hemans.

44. A humming-bird met a butterfly, and being pleased with the beauty of his person and the glory of his wings, made an offer of perpetual friendship.

"I cannot think of it," was the reply, "as you once spurned me and called me a drawling dolt."

"Impossible!" exclaimed the humming-bird. "I always had the highest respect for such beautiful creatures as you."

"Perhaps you have now," said the other; "but when you insulted me, I was a caterpillar. So let me give you a piece of advice. Never insult the humble, as they may some day become your superiors."

45. Presence of mind is greatly promoted by absence of body.

46. The voices of the Present say, "Come!" But the voices of the Past say, "Wait!" *Longfellow.*

47. A year has gone, as the tortoise goes,
Heavy and slow. *Whittier.*

48. The billows of the organ roared among the clustered columns, as the sea breaks amidst the basaltic pillars which crowd the stormy cavern of the Hebrides. *Holmes.*

49. How sweet it was to draw near my own home after living homeless in the world so long! *Hawthorne.*

50. Weariness
Can snore upon the flint, when resty sloth
Finds the down-pillow hard. *Shakespeare.*

51. Henry went over to the nation: Mr. Lincoln has steadily drawn the nation over to him. One left a united France; the other, we hope and believe, a reunited America. *Lowell.*

52. Sweet are the uses of adversity,
Which like the toad, ugly and venomous,
Wears yet a precious jewel in his head. *Shakespeare.*

53. I talk, half the time, to find out my own thoughts, as a schoolboy turns his pockets inside out to see what is in them. *Holmes.*

54. Thy word is a lamp unto my feet, and a light unto my path. Psalms cxix. 105.

55. We have complained; we have petitioned; we have entreated; we have supplicated; we have even prostrated ourselves at the foot of the throne, without moving royal clemency.

56. Ere long he reached the magnificent glacier of the Rhone; a frozen cataract more than two thousand feet in height, and many miles broad at its base. It fills the whole valley between two mountains, running back to their summits. At the base it is arched, like a dome, and above, jagged and rough, and resembles a mass of gigantic crystals of a pale emerald tint, mingled with white. A snowy crust covers its surface; but at every rent and crevice the pale-green ice shines clear in the sun. Its shape is that of a glove, lying with the palms downwards, and the fingers crooked and close together. It is a gauntlet of ice, which, centuries ago, Winter, the king of these mountains, threw down in defiance to the Sun; and year by year the Sun strives in vain to lift it from the ground on the point of his glittering spear. *Longfellow.*

57. I have seen
A curious child, who dwelt upon a tract
Of inland ground, applying to his ear
The convolutions of a smooth-lipped shell,
To which, in silence hushed, his very soul

Listened intensely: and his countenance soon
Brightened with joy; for, murmuring from within,
Were heard sonorous cadences, whereby,
To his belief the monitor expressed
Mysterious union with its native sea.
Even such a shell the universe itself
Is to the ear of Faith. *Wordsworth*

58. How poor, how rich, how abject, how august,
How complicate, how wonderful is man!
How passing wonder He who made him such! *Young.*

59. Oh for a lodge in some vast wilderness! *Cowper.*

60. The wind grumbled and made itself miserable all last night, and this morning it is still howling as ill-naturedly as ever, and roaring and rumbling in the chimneys. *Hawthorne.*

61. Oh! a wonderful stream is the river Time *Taylor.*

62. Nobody knew how the fisherman brown,
With a look of despair that was half a frown,
Faced his fate on that furious night,
Faced the mad billows with hunger white,
Just within hail of a beacon light
That shone on a woman fair and trim,
Waiting for him. *Lucy Larcom.*

63. And the cares that infest the day
Shall fold their tents like the Arabs,
And as silently steal away. *Longfellow.*

64. Our fathers' God! from out whose hand
The centuries fall like grains of sand,
We meet to-day, united, free,
And loyal to our land and Thee,
To thank Thee for the era done,
And trust Thee for the opening one. *Whittier.*

65. Were I Midas, I would make nothing else but just such golden days as these, over and over again, all the year throughout. My best thoughts always come a little too late. Why did I not tell you how old King Midas came to America and changed the dusky autumn, such as it is in other countries, into the burnished beauty which it here puts on? He gilded the leaves of the great volume of Nature. *Hawthorne.*

66. Regular as pulse's rise and fall
Boomed the long echo of the breaking seas.

67. Live well — Die never;
Die well — Live forever. *Old Epitaph.*

68. I remember, I remember,
How my childhood fleeted by;
The mirth of its December,
And the warmth of its July. *Hood.*

69. O wad some power the giftie gie us,
To see oursels as ithers see us! *Burns.*

70. Everything came to him marked by Nature, *Right side up with care,* and he kept it so. The world to him, as to all of us, was like a medal, on the obverse of which is stamped the image of Joy, and on the reverse that of Care. S~~he~~ never took the foolish pains to look at that other side, even if he knew of its existence. *Lowell.*

71. A wise man is never less alone than when he is alone.

72. Put not your trust in money, but put your money in trust. *Holmes.*

73. He stood firm at his post.

74. Like a spear of flame the cardinal flower
Burned out along the meadow. *Eddy.*

75. Time is the warp of life.
Oh, tell the young, the gay, the fair,
To weave it well! *Marsden.*

76. Now came still Evening on, and Twilight gray
Had in her sober livery all things clad. *Milton.*

77. Quoth David to Daniel, "Why is it these scholars
Abuse one another whenever they speak?"
Quoth Daniel to David, "It nat-rally follers
Folks come to *hard words* if they meddle with Greek!"
Saxe.

78. In '93, he landed in Boston, then the front-door of America. *Lowell.*

79. Rich gift of God! A year of time!
What pomp of rise and shut of day,
What hues wherewith our Northern clime
Makes autumn's dropping woodlands gay,
What airs out-blown from ferny dells,
And clover-bloom and sweetbrier smells,
What songs of brooks and birds, what fruits and flowers,
Green woods and moon-lit snows, have in its round been ours! *Whittier.*

80. Law is like a contra-dance: people are led up and down in it until they are tired. Law is like a book of surgery: there are a great many desperate cases in it. Law is like physic: they that take the least of it are the best off. Law is like a new fashion: people are bewitched to get into it. Law is like bad weather: most people are glad when they get out of it. Law is law: and as in such and so forth, hereby and whereby, and aforesaid, provided always, nevertheless, notwithstanding, wherefore, whichsoever, and whereas.

81. How sleep the brave who sink to rest
By all their country's wishes blest!
* * * * * *
By fairy hands their knell is rung;
By forms unseen their dirge is sung;
There Honor comes, a pilgrim gray,
To bless the turf that wraps their clay;
And Freedom shall awhile repair,
To dwell a weeping hermit there. *Collins*

82. Like the leaves of the forest when summer is green,
That host with their banners at sunset were seen;
Like the leaves of the forest when autumn hath blown,
That host on the morrow lay withered and strown. *Byron.*

83. Contentment is a pearl of great price. *Balguy.*

84. The temperate are the most truly luxurious.

85. Better a death when work is done, than earth's most favored birth;
Better a child in God's great house, than the king of all the earth! *Macdonald.*

86. Sweet day, so cool, so calm, so bright,
The bridal of the earth and sky,
The dews shall weep thy fall to-night,
For thou must die. *Herbert.*

87. Our very hopes belied our fears,
Our fears our hopes belied;
We thought her dying when she slept,
And sleeping when she died. *Hood.*

88. In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken: for dust thou art, and unto dust shalt thou return.
Gen. iii. 19.

89. He may live without books, — what is knowledge but grieving?
He may live without hope, — what is hope but deceiving?
He may live without love, — what is passion but pining?
But where is the man who can live without dining?

Owen Meredith.

90. The inventions of paper and the press have put an end to all these restraints; they have made every one a writer, and enabled every mind to pour itself into print, and diffuse itself over the whole intellectual world. The consequences are alarming. The stream of literature has swollen into a torrent, augmented into a river, expanded into a sea. *Irving.*

91. Life, we've been long together,
Through pleasant and through cloudy weather.
'Tis hard to part when friends are dear;
Perhaps 'twill cost a sigh, a tear;
Then steal away, give little warning;
Choose thine own time;
Say not "good-night,"
But in some brighter clime
Bid me, "good-morning!" *Mrs. Barbauld*

92. The Night is mother of the Day,
The Winter of the Spring,
And ever upon old Decay
The greenest mosses cling.
Behind the cloud the starlight lurks,
Through showers the sunbeams fall;
For God, who loveth all his works,
Has left his Hope with all! *Whittier.*

93. How beautiful is youth! how bright it gleams
With its illusions, aspirations, dreams!

Book of Beginnings, Story without End,
Each maid a heroine, and each man a friend! *Longfellow.*

94. There were two or three pretty faces among the female singers, to which the keen air of a frosty morning had given a bright rosy tint: but the gentlemen choristers had evidently been chosen, like old Cremona fiddles, more for tone than looks; and as several had to sing from the same book, there were clusterings of odd physiognomies, not unlike those groups of cherubs we sometimes see on country tombstones. *Irving.*

95. Others shall sing the song,
Others shall right the wrong,
Finish what I begin,
And all I fail of win.

What matter, I or they?
Mine or another's day,
So the right word be said
And life the sweeter made? *Whittier.*

96. Breathes there the man with soul so dead,
Who never to himself hath said,
This is my own, my native land?
Whose heart hath ne'er within him burn'd,
As home his footsteps he hath turn'd? *Scott.*

97. O summer day beside the joyous sea!
O summer day so wonderful and white,
So full of gladness and so full of pain!
Forever and forever shalt thou be
To some the gravestone of a dead delight,
To some the landmark of a new domain. *Longfellow.*

98. The reader must not, from any testimony of mine, contract a dislike toward our slumberous stream. In the light of a calm and golden sunset it becomes lovely

beyond expression: the more lovely for the quietude that so well accords with the hour, when even the wind, after blustering all day, usually hushes itself to rest. Each tree and rock, and every blade of grass, is distinctly imaged, and however unsightly in reality, assumes ideal beauty in the reflection. . . . All the sky glows downward at our feet: the rich clouds float through the unruffled bosom of the stream like heavenly thoughts through a peaceful heart. We will not, then, malign our river as gross and impure while it can glorify itself with so adequate a picture of the heaven that broods above it; or, if we remember its tawny hue and the muddiness of its bed, let it be a symbol that the earthliest human soul has an infinite spiritual capacity and may contain the better world within its depths. *Hawthorne.*

99. "No more!" Oh, how majestically mournful are those words! They sound like the roar of the wind through a forest of pines. *Longfellow.*

100. Life is a leaf of paper white,
Whereon each one of us may write
His word or two, and then comes night. *Lowell.*

101. When can their glory fade?
Oh, the wild charge they made!
All the world wondered.
Honor the charge they made!
Honor the Light Brigade,—
Noble six hundred! *Tennyson.*

102. He who thinks his place below him will certainly be below his place. *Saville.*

103. A day—an hour—of virtuous liberty is worth a whole eternity in bondage.

104. It will bring his gray hairs with sorrow to the grave.

105. Truth, crushed to earth, shall rise again;
The eternal years of God are hers:
But Error, wounded, writhes with pain,
And dies among her worshipers. *Bryant.*

106. My own self-pity, like the redbreast bird,
Flies back to cover all that past with leaves.
Mrs. Browning.

107. Maiden, that read'st this simple rhyme,
Enjoy thy youth, it will not stay;
Enjoy the fragrance of thy prime,
For oh, it is not always May!

Enjoy the Spring of Love and Youth,
To some good angel leave the rest;
For Time will teach thee soon the truth,
There are no birds in last year's nest! *Longfellow.*

108. Recollect that while dwelling with the fond garrulity of age over these fairy scenes, endeared to thee by the recollections of thy youth, and the charms of a thousand legendary tales which beguiled the simple ear of thy childhood; recollect that thou art trifling with those fleeting moments which should be devoted to loftier things. Is not Time — relentless Time — shaking, with palsied hand, his almost exhausted hour-glass before thee? *Irving.*

109. It [the old garret] has a flooring of laths with ridges of mortar squeezed up between them, which, if you tread on, you will go to — the Lord have mercy upon you! where *will* you go to? — the same being crossed by narrow bridges of boards, on which you may put your feet, but with fear and trembling. *Holmes.*

110. Still sits the schoolhouse by the road,
A ragged beggar sunning. *Whittier.*

111. They have Moses and the prophets; let them hear them. Luke xvi. 29.

112. Ring out the thousand wars of old,
Ring in the thousand years of peace. *Tennyson.*

113. Sink or swim, live or die, survive or perish, I give my hand and heart to this vote. *Webster.*

114. Marbles forget their message to mankind. *Holmes.*

115. Who does not know the tale as told in the magic page of Shakespeare? *Irving.*

116. I cannot help being glad that our foolish Pandora peeped into the box. No doubt — no doubt — the Troubles are still flying about the world, and have increased in multitude, rather than lessened, and are a very ugly set of imps, and carry most venomous stings in their tails. I have felt them already, and expect to feel them more, as I grow older. But then, that lovely and lightsome little figure of Hope! What in the world could we do without her? Hope spiritualizes the earth: Hope makes it always new; and, even in the earth's best and brightest aspect, Hope shows it to be only the shadow of an infinite bliss hereafter. *Hawthorne.*

117. Humble we must be, if to heaven we go;
High is the roof there, but the gate is low. *Herrick.*

118. "Fly pride," says the peacock.

119. Precept is instruction written in the sand. The tide flows over it, and the record is gone. Example is engraved upon the rock. *Channing.*

120. Oh! what a glory doth this world put on,
For him who, with a fervent heart, goes forth

Under the bright and glorious sky, and looks
On duties well performed and days well spent!

Longfellow.

121. How the mountains talked together,
Looking down upon the weather,
When they heard our friend had planned his
Little trip among the Andes!
How they'll bare their snowy scalps
To the climber of the Alps,
When the cry goes through their passes,
"Here comes the great Agassiz!"
"Yes, I'm tall," says Chimborazo,
"But I'll wait for him to say so, —
That's the only thing that lacks, — he
Must see me, Cotopaxi!"
"Ay! ay!" the fire-peak thunders,
"And he must view my wonders!
I'm but a lonely crater
Till I have him for spectator." *Holmes.*

122. O earth, so full of dreary noises!
O men, with wailing in your voices!
O delved gold, the wailer's heap!
O strife, O curse, that o'er it fall!
God strikes a silence through you all,
And "giveth His beloved, sleep." *Mrs. Browning.*

123. How are the mighty fallen in the midst of the battle! O Jonathan, thou wast slain in thine high places. I am distressed for thee, my brother Jonathan: very pleasant hast thou been unto me: thy love to me was wonderful, passing the love of women. How are the mighty fallen, and the weapons of war perished!

II. Sam. i. 25–27.

124. The waters slept. Night's silvery veil hung low
On Jordan's bosom, and the eddies curled
Their glassy rings beneath it, like the still,
Unbroken beating of the sleeper's pulse.
The reeds bent down the stream; the willow leaves,
With a soft cheek upon the lulling tide,
Forgot the lifting winds; and the long stems,
Whose flowers the water, like a gentle nurse,
Bears on its bosom, quietly gave way,
And leaned, in graceful attitudes, to rest.
How strikingly the course of nature tells,
By its light heed of human suffering,
That it was fashioned for a happier world! *Willis.*

125. Is it peace or war? better war! loud war by land and by sea,
War with a thousand battles, and shaking a hundred thrones. *Tennyson.*

126. Every man would live long, but no man would be old.

127. Out on the hills in mild spring weather,
So early only the blue-birds knew,
Thousands of little flowers grew together,
Purple and pink and white and blue.
While the March storm raged and fretted and wept,
And froze its song in the blue-bird's throat,
'Neath mottled leaf blankets they soundly slept,
Close wrapped in their soft fur overcoats.
Mrs. J. S. Bayne.

128. I see the pyramids building; I hear the shoutings of the army of Alexander; I feel the ground shake beneath the march of Cambyses. I sit as in a theatre, — the stage is time, the play is the world. *Alex. Smith.*

129. Who steals my purse, steals trash. *Shakespeare.*

130. "But, Mr. Speaker, we have a right to tax America." Oh, inestimable right! Oh, wonderful, transcendent right! the assertion of which has cost this country thirteen provinces, six islands, one hundred thousand lives, and seventy millions of money. *Burke.*

131. Yet in herself she dwelleth not,
Although no home were half so fair;
No simplest duty is forgot,
Life hath no dim and lowly spot
That doth not in her sunshine share. *Lowell.*

132. Lee marched over the mountain wall, —
Over the mountains winding down,
Horse and foot, into Frederick town. *Whittier.*

133. There was a sound of revelry by night,
And Belgium's capital had gathered then
Her beauty and her chivalry, and bright
The lamps shone o'er fair women and brave men. *Byron.*

134. This makes the character complete. Whatsoever things are false, whatsoever things are dishonest, whatsoever things are unjust, whatsoever things are impure, whatsoever things are hateful, whatsoever things are of evil report — if there be any vice, and if there be any infamy, all these things we know were blended in Barère. *Macaulay.* [Compare with Philippians iv. 8.]

135. Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head,
The brightness of her cheek would shame those stars,
As daylight doth a lamp; her eye in heaven
Would through the airy region stream so bright,
That birds would sing, and think it were not night.
Shakespeare.

136. Sceptre and crown
Must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade. *Shirley.*

137. As he walked, his eyes were on the ground.

138. His death, which happened in his berth,
At forty-odd befell;
They went and told the sexton, and
The sexton tolled the bell. *Hood.*

139. All is not gold that glitters.

140. I speak within bounds when I say that the British traveler is not exceptionally noted, in any part of the world, for the gentle humility with which he submits to the extortions and other disagreeable things incident to a tourist's life.

141. And it bubbles and seethes, and it hisses and roars,
As when fire is with water commix'd and contending,
And the spray of its wrath to the welkin up-soars,
And flood upon flood hurries on, never ending.
Schiller. [Description of a whirlpool.]

142. Better not be at all
Than not be noble. *Tennyson.*

143. Alas! for the rarity
Of Christian charity
Under the sun! *Hood.*

144. They are poor
That have lost nothing: they are poorer far
Who, losing, have forgotten: they most poor
Of all, who lose and wish they might forget.
Jean Ingelow.

145. The night is calm and cloudless,
And still as still can be,

And the stars come forth to listen
To the music of the sea.
They gather and gather and gather,
Until they crowd the sky,
And listen, in breathless silence,
To the solemn litany. *Longfellow.*

146. Why is dust and ashes proud?

147. Books are the legacies that genius leaves to mankind.

148. Leafless are the trees; their purple branches
Spread themselves abroad, like reefs of coral,
Rising silent
In the Red Sea of the winter sunset. *Longfellow.*

149. Like warp and woof all destinies
Are woven fast,
Linked in sympathy like the keys
Of an organ vast.

Pluck one thread, and the web ye mar;
Break but one
Of a thousand keys, and the paining jar
Through all will run. *Whittier.*

150. A Streamlet started forth from a spring in the side of a mountain, and, after an infancy of gay leaps in bright cascades, spread out into a more quiet and steady movement. It began then to dream and meditate on the object for which it existed. While in this grave mood a Will-o'-wisp darted out and danced over its waters.

"Ah," cried the Streamlet, "this is a heavenly light sent to tell me what I wish to know, and to guide my course."

But the Will-o'-wisp soon flitted away and vanished, leaving the Streamlet more perplexed than before. Its first creed was gone. Then a rosy cloud floated in the sky and mirrored itself in the bosom of the Stream.

"This," it cried, "is a token of Paradise!"

But a wind ruffled the water, and the tinted cloud was mirrored no more; and when the Streamlet became still again, the rosy cloud had passed from the sky. Then a water-lily expanded on its waves.

"Behold!" said the Streamlet; "to nourish this beauty is the end and aim of my life."

But the lily presently folded up and perished. The Streamlet moved on. Presently it came to a spot where men had thrown hard stones in its way, obstructed its course, turned it aside through a narrow channel and forced it to rush in a confused perilous way over a wheel.

"Alas!" cried the Streamlet: "is it then for this agony I was born?"

But after some wild splashes the Streamlet found itself at peace again and went on widening. And now a glorious moon came out and showered gold all over it.

"How wealthy I am!" cried the Streamlet.

The moon waned. But the stars came out, and the ripples caught them as bright marvels; they hinted deeper, steadier glories yet to be revealed. But the stars set.

At length a Poet reclined on its bank and sang to it:

"Sweet Streamlet! What a bright life must have been yours! What flowers must have fringed your gliding way, what rosy clouds you have reflected, what lilies you have nourished, what stars have risen to tell you their secrets ere they have set! You have done brave work, too. You have watered the meadow

and made it wave with grain; you have conspired with the sun to ripen the harvest, and when matured you have helped to turn it into bread. Not for any one of these joys and uses were you made, but for all! So may the stream of my life run on, with varied happiness and helpfulness, not anxious about the unknown Sea to which thou and I, fair stream, are tending."

As the Streamlet listened, all the beauties it had known shone out again, and they all clustered — dancing light, rosy cloud, golden moon and serene stars — around the great sorrow it had encountered, the obstruction which had ground grain for man; for that, transfigured in the Poet's song, seemed the happiest experience of all. *Moncure D. Conway.*

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CHAPTER V.

COMMON ERRORS IN THE USE OF ENGLISH.

Syntax is the art of arranging words in a sentence, so as to show their true grammatical relations.

A **Solecism** is a violation of the rules of Syntax. The word is derived from the name of the *Soli*, a tribe who once lived in Attica. Having moved to Cilicia in Asia Minor, where they founded a colony, they gradually lost the purity of their language.

Solecisms are often called examples of **False Syntax.** It must be remembered that "Use is the law of language." The usage of the best English writers and speakers of any age determines what is, *in that age*, regarded as "good English." But you must not forget that the language is *growing*. What was thought to be correct and elegant English, in the time of Shakespeare and Milton, contains many expressions which are now regarded as solecisms. So too, in our translation of the Bible you find constructions which are not now in good usage, though they were at the time when the translation was made.

Even at the present time, there are many unsettled questions as to the correctness of certain forms of speech. It is not wise, therefore, to say that some of these expressions which are commonly regarded as errors are positively wrong. The best general rule that

can be given is, *Observe the usage of the most careful writers and speakers of the present time.*

The following are some of the rules which are commonly violated. Correct the examples under each rule, stating clearly the reason for each correction.

The Nominative Case and the Verb.

A finite verb must agree in person and number with its subject.

Remember that *each*, *every*, *no*, *many a*, *either*, and *neither*, etc., are all singular in idea, since they refer to persons or things considered separately.

1. Every train and steamboat were crowded to their utmost capacity.
2. Many a man have sad recollections of his youth.
3. No wife, no mother, no child, were there to comfort him.
4. Either you or I are in the wrong.
5. The Savannah and James empties into the Atlantic.
6. Of what nationality are each of your parents?
7. Is not the Danube and the Rhine noted for their scenery.
8. When does your father and mother come home?
9. Every one of the men say the same thing.
10. I was on one side of the street, and you was on the other.

Singular Subject followed by Adjunct containing Plural Noun.

When the singular subject of a sentence is immediately followed by an adjunct containing a plural noun, the verb must not be made plural.

1. A sojourn of five years in the wilds of Africa have strengthened these opinions.
2. The chirping of the sparrows announce the early dawn.

3. Not a line of the lectures were written beforehand.
4. The introduction of such beverages as tea and coffee have not been without their effects.
5. The severity of the symptoms were no criterion of the danger of the disease.
6. A box of figs were sent us for Christmas.

Mistakes in Number.

1. The servant took up the ashes[1] and carried it out.
2. Oats is now being harvested.
3. "Horses" are of the plural number because they denote more than one.
4. He understands all the minutia of geology.
5. A disagreeable effluvia comes from the neighboring swamp.
6. Are there any news[2] in the city?
7. Great pains[2] were taken to preserve secrecy.
8. The whereabouts[2] of his family are not known.
9. The wages[2] of sin are death.
10. Optics[2] are an essential branch of the science.
11. About the organ are carved lovely flowers and cherubims.
12. My answer is 0.0275 square miles.
13. Mr. Brown is an alumni of Yale College.
14. Is my scissors[1] in your work-basket?
15. "The Adventures of Captain Bonneville" were written by Washington Irving.
16. We looked down upon broad plains and fertile vallies.
17. These quaintly carved pieces of ivory are said to be talismen such as are used by the Mussulmen.
18. Use two cupsful of sugar and three spoonsful of baking-powder.
19. The Mr. Harper's called on the Dr. Browns and on the Miss Clarks.

[1] Used only in the plural. [2] Plural in form, but singular in idea.

20. Dot your Is, and cross your Ts, and don't use too many ands.
21. Seven man-servants belonged to the castle.
22. The rainbow is a strange and inspiring phenomena.
23. The measles are not commonly a dangerous disease.
24. Avoid the careless use of parenthesises.

Possessive Case before a Participle.

The possessive case of the noun should precede the participle, where the noun represents the active agent.

1. Her knowledge of the Emperor having left nothing to her son induced her to make such a will.
2. Lady Macbeth walking in her sleep is an incident full of tragic horror.
3. You remember Mary having painted a tea set for her sister, do you not?
4. The story of Rip Van Winkle awakening is graphically told.
5. I cannot bear to think of the children being left alone in the cold world.

Nominative Case of Pronouns.

The subject of a finite verb should be in the nominative case.

1. Whom did you say called this afternoon?
2. What were you and him talking about?
3. The old man left his fortune to those whom he thought were his friends.
4. Whom do you think I am?
5. My brother did fully as well as me.
6. Her mother and her have gone to the city.

7. I can write better than him.
8. Them that seek shall find.
9. Such persons as him are not fit associates.

Possessive Case.

All nouns in the singular number and all nouns in the plural except those ending in *s*, form the possessive by the addition of the apostrophe and the letter *s*. Plural nouns ending in *s* add the apostrophe only.

Distinguish carefully between the plural number and the possessive case.

1. These events happened in the reign of the Charles's.
2. This witnesses' statements are not to be questioned.
3. We have just bought a copy of Burns' poems and a set of Dickens' works.
4. Dr. Arnold was the master of the famous boy's school at Rugby.
5. The Perkins's are a most interesting family, but I prefer to visit at the Hastings.
6. King Charles' reign was a brief and troubled one.
7. You all remember the foxes remark about the grapes.
8. Nineveh was an exceeding great city of three days journey.
9. The three countesses were invited to the princess' reception.
10. The package was sent by Adamses Express Company.

Such expressions as "for goodness' sake," and "for Jesus' sake," are among the few exceptions to the rule quoted above.

II. If several possessive nouns refer to the same noun and are connected by *and*, the possessive sign should be used with the last noun only.

1. They have a special sale of laces at Bolton's and Neely's large store.
2. Peter's and Andrew's occupation was that of fishermen.
3. Ladie's and Gent's Restaurant.
4. Men, women's, and children's shoes for sale here.
5. Bryant's and Stratton's Business Manual.

III. If common possession is not implied, or if some disjunctive word is used between the possessive terms, each one should take the sign of the possessive case.

1. Mr. Grant and Mr. Allen's houses were both struck by lightning during yesterday's storm.
2. Grant's and Allen's store was burned.
3. She refused to listen to her parents or her teacher's advice.
4. He accepted neither the skeptic nor the clergyman's view of religion.
5. Is that a boy or a girl's voice that I hear?

IV. For the sake of euphony, possession is often more elegantly expressed by the use of the preposition *of*.

1. Leonidas's soldiers held the pass at Thermopylæ.
2. England and France's armies fought at Waterloo.
3. Xerxes's death prevented another invasion of Greece.
4. It was Dr. Franklin the great philosopher's discovery.
5. Demosthenes's orations are marvels of eloquence.

V. Sometimes the possessive sign is needed in addition to the possessive *of*.

1. Have you seen this book of my friend Story?
2. Captain Brown was a friend of General Grant.
3. "So to speak" is a pet phrase of our minister.

Possessive Case of Pronouns.

Personal pronouns in the possessive case never take the apostrophe.

Distinguish between *it's*, the contraction of *it is*, and *its*, the personal pronoun.

1. Your's respectfully.
2. How do you know when its coming?
3. Those books are their's, but her's and our's are lost.
4. I will not accept any advice of their's.
5. Its a bird and its wing is broken.

The pronouns *one*, *other*, and *another* form their possessives regularly.

1. Ones first duty is the one that lies nearest.
2. They wrung each others hands at parting.
3. We should rejoice for others happiness and grieve for others woes.
4. Enoch Arden returned to his home to find his wife and 'n's.

Case of the Pronoun after the Verb *to be*.

The verb *to be* takes the same case of the pronoun after it as before it.

Ex. I supposed it [obj.] to be her [obj.].
I supposed that it [nom.] was she [nom.].

1. Do you think it was him?
2. It might have been him who did it.
3. Is it me you wish to see?
4. Who do you take me to be?
5. If there is any one embarrassed, it will not be me and it will not be she.

6. It could not have been us that he meant.
7. I do not know whether those strangers are the Grahams, but I supposed it was them.
8. Who is there ? It's only me.

Pronoun used before a Participle.

The possessive case of the pronoun should precede a participle used as a noun.

1. The fact of them being in the neighborhood was very suspicious.
2. What do you think of me studying Latin?
3. His father was opposed to him entering the army.
4. I rely on you coming in good season.
5. The pupil's progress will depend largely upon him being diligent in practice.

Pronoun and Antecedent.

The pronoun should agree with its antecedent in gender, person, and number.

NOTE. It should be mentioned that this is one of the "disputed points."

1. Has everybody performed their examples?
2. If any one is there, let them answer.
3. The teacher will not allow any one to do as they please.
4. The country will be ruined by the profligacy of their nobles.
5. Let each man do their own work.
6. A person who is resolute and energetic is apt to succeed in their undertakings.
7. Every plant and every tree produces others after their kind.

8. Not an officer, not a soldier, and not a camp-follower escaped permanent injury to their health.
9. Everybody has reflections which they think worth recording.
10. Each of the children have their own peculiar traits.
11. The army being abandoned by its leader, pursued meanwhile their miserable march.
12. The hen looked very disconsolate when its brood rushed into the water.

Note that *each*, *every*, *anybody*, *everybody*, *nobody*, and *somebody* refer to individuals considered separately; and are, therefore, singular in idea.

Number — Relative Pronoun.

The relative pronoun should agree in number with its antecedent. This rule is frequently violated in such sentences as the following: —

"One of the earliest names that lives [live] in English Literature is that of Chaucer."

That is plural, because its antecedent, *names*, is plural. The verb should, therefore, be plural, to agree with its subject *that*.[1]

1. One of the most brilliant meteors that has ever been seen in this country shot through the sky last night.
2. We now come to consider one of the greatest evils that afflicts poor human nature.
3. This strawberry is one of those varieties that requires careful culture.

[1] Authorities differ concerning this construction.

4. My wife is one of the few women who never neglects an opportunity for doing good.
5. It is one of the most valuable books that has ever issued from the press.

Who, Which, and What.

The relative *who* is applied to persons; *which*, to all other objects; and *that*, to either persons or things. *That* is more restrictive than *who* or *which*.

The expression, "Our Father *which* art in heaven" must not be regarded as a violation of this rule. The pronoun *who* did not come into the language until the seventeenth century.

1. That was the largest congregation which ever gathered in the church.
2. Was it you or the wind who shut the door?
3. Is that the dog whom you bought of Fred?
4. It was the Colonel's horse, and not himself, who fell in the combat.
5. There is scarcely a day which does not bring new proof of God's goodness.
6. It was necessity which taught me to be a geologist.
7. Those which are rich should assist the poor.

Nominative Case — Relative Pronouns.

Whom is often incorrectly used for *who*, in such sentences as this: —

"I saw the man *whom* we thought was dead."

If we omit the intermediate clause *we thought*, the sentence reads, We saw the man *whom* was dead. It is

evident now that the relative pronoun is the subject of *was*. It should, therefore, be *who* instead of *whom*.

This is another disputed point. In some sentences, it is difficult to tell whether the pronoun should be *who* or *whom*. For example: —

We met Mr. and Mrs. Murray, *whom* we thought [to be] very delightful people.

We met Mr. and Mrs. Murray, *who* we thought [were] very delightful people.

1. He gave his property to those whom he thought were his friends.
2. The oldest daughter married a banker whom they say is very wealthy.
3. Ada was annoyed by the presence of Mr. Foster, whom, her mother insisted, was a very handsome man.
4. Johnny wants to have a Man Friday, whom he thinks would be better than a dog and almost as good as a pony.

The Objective Case.

The object of a transitive verb or of a preposition should be in the objective case.

1. Who do you take me for?
2. Please pass the bread to Charlie and I.
3. Between you and I, I don't believe a word of it.
4. Let he who made thee answer that.
5. Who are you writing to?
6. Mother went with Father and I.
7. Who can I trust, if not he?
8. Let thou and I the battle try.
9. Who does she look like?
10. We did not tell her who the valentine came from.

To as the Sign of the Infinitive.

I. *To*, the sign of the infinitive, should not be separated from the verb by any intervening word.

Some good authorities insist that it is not only correct to separate *to* from the verb, but that such a construction adds to the force of the sentence. In some sentences, however, it seems better to follow the rule.

1. To better and more forcibly illustrate the truth, he referred to the case of Brockby.
2. A pure heart is necessary if we wish to thoroughly enjoy the beauties of nature.
3. To nobly bear is braver than to rashly dare.
4. To calmly face disaster and death requires real courage.
5. You must not expect to always have things as you would like to have them.
6. We were to cautiously and quickly advance to the hill above.

II. The active verbs *bid*, *dare*, *let*, *hear*, *need*, *feel*, *make*, and *see*, are *usually* followed by the infinitive without the *to*.

In which of the following sentences is the *to* needed?

1. I dare to say you are right.
2. They were bidden come from the highways and hedges.
3. The rose felt a gentle breeze to fan her cheek.
4. Then we saw the silver moon to rise from a bank of clouds.
5. Bessie bids fair to be as tall as her mother.
6. I dared him to prove his assertion.
7. You cannot see to write in this dark room.
8. I feel it to be my duty to warn you of your danger.
9. How darest thou to name my daughter?
10. The old man was never seen give a cent to charity.

III. The sign of the infinitive is often omitted where it should be used.

1. Try and remember what you did with my thimble.
2. Will you please excuse my son for absence yesterday?[1]
3. It is injudicious to praise or blame a child without good reason.
4. "No," said the soldier, "we are ready to die, not yield."[1]
5. In order to justify this extraordinary measure and distract public attention from the real causes, the clubs tried to shift the blame to the players.

Present and Perfect Infinitive.

"After a verb in the past tense, use the perfect infinitive only when the act or state indicated by the infinitive is prior to that expressed by the principal verb."

1. We did no more than it was our duty to have done.
2. I meant to have written the answer to-morrow.
3. Mr. Fogg intended to have seen for himself how the work was progressing.
4. Pythagoras is supposed to be born more than five hundred years before Christ.
5. It was the policeman's duty to have arrested the burglar.
6. I expected to have written on that subject.
7. I forgot to have mentioned the fact.
8. It was my intention to have collected many specimens.

Don't, in the Third Person Singular.

It should be remembered that *don't* is a contraction of *do not*, and that it should be used only where it may be substituted for *do not*.

[1] Another disputed point.

1st per.	I do not.	we do not.
2d "	you do not.	you do not.
3d "	he, she or it *does* not.	they do not.

"He don't" is, therefore, wrong. The proper contraction is *doesn't*. Remember, also, that *isn't* and *aren't* are the proper contractions for *is not* and *are not*. *Aint* should never be used.

1. It don't seem possible that we have been here six weeks.
2. He don't impress me favorably.
3. The captain can afford to be cheerful. He don't know what it is to be seasick.
4. Our teacher don't have to work very hard.
5. Don't it seem strange that Father don't write?
6. I aint a bit sorry that they aint coming.

Mistakes in Tense.

The present tense should be used in expressing present facts and unchangeable truths.

1. Our teacher told us that the air was made up of two gases.
2. He tried to impress upon our minds the truth that honesty was the best policy.
3. What did you say this lady's name was?
4. I could not remember where Lake Como was situated.
5. What church was that which we passed this afternoon?
6. Is my face sun-burned? I should say that it was.
7. Dr. Johnson said of knowledge that it was of two kinds. We either knew a thing or we knew where it could be found.

The Past Tense and the Perfect Participle.

Give the principal parts of each verb.

1. She done the best she knew how.
2. Coal must have went up since last week.

3. Have you broke any of the rules?
4. The train ran at terrific speed.
5. They all drunk the health of the president.
6. The choir sung a beautiful anthem.[1]
7. All the restraints of home had been shook off long before.
8. The children beseeched for a holiday.
9. A better day for the journey could not have been chose.
10. His mother had wrote a letter in his behalf.
11. I begun to be frightened.[1]
12. My daughter has took the first prize.
13. He wishes now that he hadn't went.

Subjunctive Mood.

"Where a *future* contingency, or doubt, or indecision, or a wish, is expressed, the verb should be in the subjunctive mood; but where a conditional circumstance which is not future is expressed, the verb should be in the indicative."

Ex. He will not be pardoned unless he repent. (Subj.)
If he knows the way, he does not need a guide. (Indic.)

It should be noticed that the distinction between the subjunctive and the indicative is less and less observed. Indeed, some authorities assert that there is no true subjunctive in English.

1. If John were satisfied, why should she be discontented?
2. And so would I, if I was he.
3. I met a certain lady whom I could name if it was necessary.
4. I wish my mother was here.

[1] If there are two forms for the past tense of a verb, it is better to choose the one which is not like the participle.

5. Whether the book were ever published, I do not know.
6. Were he still disposed to go, he may take my horse this afternoon.
7. Whether the fine dust from the eruption of a volcano were the cause of the red glow in our sky or not we may never be able to show positively.

The Verb *Ought*.

Ought is a defective verb, used only in the present and the past tense. The present tense should be followed by the present infinitive; the past tense, by the perfect infinitive.

1. John ought to go to work yesterday.
2. I think he ought to have gone to-morrow.
3. You hadn't ought to done it.
4. We have done many things that we hadn't ought to done, and left undone many things that we ought to do.

The Article.

I. The article *a* should be used before all words beginning with a consonant sound, except words of more than two syllables beginning with *h* and having either a primary or a secondary accent on the second syllable. *An* should be used before words beginning with a vowel sound or a silent *h*.

1. Next week's issue of *Harper's Weekly* is to contain a historical sketch of President Cleveland.
2. Such an one has before him an high and honorable career. (*One* begins with the sound of *w*.)
3. I cannot entertain, for a moment, such a hypothesis as that.

4. James Freeman Clarke is the pastor of an Unitarian church in Boston. (*Unitarian* begins with the sound of *y*.)
5. Many an hypocritical tear was shed.
6. May my last sun look down upon an united and happy people.
7. Uriah Heep professed to have an humble spirit.
8. He frequently said, "I am a humble person."

II. The article should not be used between the possessive case and the substantive word or phrase which it governs.

1. Hawthorne's "~~The~~ Scarlet Letter" made him famous as a novelist.
2. We have begun to read Irving's "~~The~~ Sketch Book."
3. Mark Twain's "~~A~~ Tramp Abroad" is very amusing.

III. The article should be used before each of several expressions in the same construction when they refer to persons or things which must be considered separately.

1. The society appointed three new officers, a president, a secretary, and a treasurer.
2. Mr. Sharpe is the president, and Mr. Carey secretary and treasurer.
3. The English language derives many words from the Latin, French, Italian, and Greek.
4. To the Olympic festivals came the athlete, soldier, statesman, scholar, and poet.
5. This question interests alike the teacher and pupil.
6. Harry has a black and white dog, a black and a white dog. How many dogs has he?
7. There are two kinds of articles: the definite and indefinite.

IV. The article is not needed before a word taken in a general sense, or used simply as a name.

1. I did not think that he was that sort of a boy.
2. What species of a violet is this yellow one?
3. He does not deserve the name of a gentleman.
4. I will not call him a villain, because that would be unparliamentary.
5. Washington Irving died of the heart disease.
6. The Connecticut and the Mississippi are names from the Indian dialects.
7. Brutus received the title of a consul.

V. The article should be used before the present participle when the participle is immediately followed by *of*. It is often better to omit both article and preposition.

1. Great benefits may be derived from reading of good books.
2. A wise teacher will avoid the showing any partiality.
3. To thee death is not so much as lifting of a latch.
4. Youth is the time for forming of the character.
5. He read the parable about sowing of the seed.
6. "In building of chaises, I tell you what,
   There is always somewhere a weakest spot."

VI. The definite article should be used when we wish to refer to a class as a whole, or to one object as the representative of a class.

1. A rose is my favorite flower.
2. We will now consider that noble animal, a horse.
3. An owl is a bird of wisdom.
4. A whole is greater than any of its parts.
5. The lions are the kings of beasts.

VII. When two or more adjectives qualify the same noun, the article should precede each adjective if the noun is singular, but only the first if the noun is plural.

1. The third and fourth page are to be learned.
2. Review the first and the second pages.
3. The Assyrian and the Egyptian kingdoms were the greatest powers of the ancient world.
4. There is a marked difference between the old and the new versions of the Scriptures.
5. Notice how this word differs from the Latin and Greek form expressing the same idea.

Adjectives which imply Number.

Adjectives should agree in number with the nouns which they qualify.

1. Do you like ~~this~~ sort of collars?
2. Those kind of trees are evergreen.
3. You have been asleep this two hours.
4. His wife died two years ago.
5. He is five foot nine inches high.
6. He measured the lot with a ten feet pole.
7. I have a sixty inches tape measure.

NOTE. In the last two sentences, the expressions *ten-foot* and *sixty-inch* are to be regarded as compound adjectives.

Comparison of Adjectives.

If only two persons or things are compared, it is better to use the comparative degree of the adjective; if more than two, the superlative.

1. Of two evils, choose the ~~least~~.
2. My mother is the elder of five sisters.

3. Which is the best of the two?
4. The smallest of the twins is the prettiest.
5. Which is most desirable, health or wealth?

Faulty Comparisons.

I. When comparison between a particular term and the rest of a class to which it belongs is expressed by the *comparative* degree of the adjective, the particular term must always be *excluded* from the class with which it is compared. This may commonly be done by inserting the word *other*.

1. Iron is more useful than all the metals.
2. Our new minister is more eloquent than any preacher we ever had.
3. This book of letters is more interesting to me than any book of human composition.
4. John is more mischievous than any boy in the world.
5. Probably Lord Halifax is better versed in the history of that period than any man that ever lived.
6. London is more crowded than any city in Great Britain.

II. When the *superlative* degree is used, the particular term must always be *included* in the class of things with which the comparison is made.

1. St. Paul's is the greatest of all ~~other~~ London churches.
2. This picture is, of all ~~others~~, the most fascinating to me.
3. The climate of Colorado is said to be the healthiest of any ~~other~~ in the United States.
4. Being without a guide, we took a wrong path, used only by the shepherds, and certainly the steepest I ever climbed before.
5. Of all ~~other~~ beings, man certainly has the greatest reason for gratitude.

6. A fondness for display is of all ~~other~~ follies the most ridiculous.
7. China has the greatest population of any ~~other~~ country on the globe.

Adverbs used for Adjectives.

After the verbs *be*, *look*, *taste*, *smell*, *feel*, *seem*, and a few others, use an adjective to express *quality* or *state* of the subject or object, and an adverb to express the *manner* of the action.

1. The apples stewed tenderly.
2. The beautiful roses smell so sweetly.
3. She seems amiably enough.
4. How sourly these currants taste!
5. She looked cold and scornful upon his offer.
6. The cow looked as queerly as cows generally do when they try to run.
7. How beautifully the river appears in the moonlight!
8. Doesn't Bertha look sweetly with her hair braided?

Adjectives used for Adverbs.

Adverbs limit verbs, adjectives, and other adverbs.

1. I am exceeding sorry to hear of your trouble.
2. Agreeable to my promise, I now write.
3. You behaved very improper.
4. She was scarce sensible of what was going on around her.
5. I am tolerable well, thank you.
6. We are not near through our work.
7. Speak slow and distinct.
8. We ought to value our privileges higher

Double Negatives.

Two negatives are equivalent to an affirmative.

1. I don't know nothing about your affairs.
2. Will wasn't at the lecture, I don't think.
3. She says she don't never use three eggs for her puddings.
4. Neither you nor nobody else ever saw such a sight.
5. He had no home nor friends.[1]

Allied to these sentences are the following: —

6. I have not had hardly a moment's time since I received your letter.
7. We cannot have but one week's vacation.
8. The train will not stop only when the bell rings.

Either — Or; Neither — Nor.

Or should never be used as the correlative of *neither*. The correlatives should occupy corresponding positions in the sentence. For example, *either* must not precede a verb and *or* a noun, as in the sentence, "Jennie can *either* write prose *or* poetry. The proper form is, Jennie can write *either* prose *or* poetry.

1. We are neither acquainted with the doctor or his family.
2. He was neither fitted by abilities nor disposition to carry out the wishes of his mother and sister.
3. In estimating the labors of the German Reformer, we must neither forget the temper of the man nor the age in which he lived.
4. She neither moved, spoke, or wept during all those sad days.
5. Processions of priests have been, for several days past, praying for rain, but the gods are still angry or nature too powerful.
6. Neither one or the other has the least chance of success.

[1] Whether *or* or *nor* should be used after *no*, *not*, and *never*, is one of the disputed points.

WORDS OFTEN CONFUSED.

Shall and Will.

GENERAL RULES.

I. To express futurity, use *shall* in the first person, and *will* in the second and third.

1st Per. I shall be sixteen in June. (Simply foretells.)
" " When shall I come to see you? (Inquires concerning the wish or intention of another.)
2d Per. You will have a warm day for your journey. (Foretells.)
" " You will report at headquarters. (Expresses an official command.)
" " Will you do me the favor to inquire? (Implies wish or desire on the part of the speaker.)
3d Per. He will repent of his action. (Foretells.)
" " Will she receive us kindly? (Inquires concerning will or purpose of another.)

II. To express promise, purpose, determination, obligation, or inevitable action which the speaker means to control, use *will* in the first person, and *shall* in the second and third.

1st Per. I will meet you at the church. (Expresses a promise.)
" " I will be obeyed. (Expresses determination.)
" " Which will I choose? (Which do you think will be my choice?)
" " Which shall I choose? (Which would you advise me to choose?)
2d Per. You shall repent of this. (Expresses a threat.)
" " Thou shalt do no murder. (Expresses a command.)

2d Per. You shall have a new pencil to-morrow. (Expresses a promise.)

" " Shall you stay at home this evening? (Is it your purpose to stay at home?)

3d Per. She shall have an apple if she is a good girl. (Promises.)

" " He shall come down like rain upon the mown grass. (Prophesies an event which is beyond the control of the speaker.)

" " Shall he bring a pail of water? (Do you wish him to bring it?)

The difference between *should* and *would* is mainly the same as that between *shall* and *will*.

Would that I were rich! (Expresses a wish.)

You should not use such language. (Expresses duty.)

She would start, in spite of the rain. (Expresses determination.)

Grandfather would sit all day, thinking of old times. (Expresses custom.)

I would go, if I had time. (Conditional assertion.)

If he should call, tell him that I could not wait for him. (Dependent action.)

Correct the following sentences: —

1. Will I put more wood into the stove?
2. I will be drowned; nobody shall help me.
3. Thou will not steal.
4. Shall you be a candidate? (Is it your will?)
5. Will you be elected? (Do you think so?)
6. I would like to know who he is.
7. When will we three meet again?
8. I was afraid she should lose it.
9. Will I go with you?

10. I insist that the pupils will be orderly and attentive.
11. If we examine with minuteness the falling snow, we will observe that each flake consists of a number of exceedingly delicate particles of ice.

Can and May.

Can should be used to express power or possibility; *may*, to express permission or probability. A similar distinction should be made between *could* and *might*.

1. Can I speak to my seat-mate?
2. May mortal man be more just than God?
3. Can I eat more of these chocolate creams?
4. Mother said I could invite some of my friends to tea.
5. I wish I might do more for the poor, but I have not much to give.
6. I wish we could see more of each other, but our home duties forbid.
7. Can I use a sheet of this paper?

Sit and Set.

Set is commonly active, and means *to place in position*. *Sit* is, in most senses, a neuter verb.

PRINCIPAL PARTS.

Pres.	*Past.*	*Pres. Part.*	*Perf. Part.*
Sit.	Sat.	Sitting.	Sat.
Set.	Set.	Setting.	Set.

1. Your coat doesn't set well across the shoulders.
2. If you are going to do your work, why don't you sit about it?
3. Hawthorne kept many note-books, in which he sat down things that he wished to remember.

4. Come in and set awhile, neighbor.
5. He always sat apart one-tenth of his income to give to the Lord.
6. Fanny set up until midnight to write her composition.
7. She is cross as a setting hen, in consequence.
8. Mother sot in the setting-room.
9. Father set old Speckle on thirteen eggs and there she has set ever since.
10. Mrs. Foster set for her portrait when she was in the city.
11. Captain Barnes showed us how the tide sits in up the creek.
12. How long has the court been setting?

Lie and Lay.

Lie is an intransitive verb, and means *to recline;* also *to tell a falsehood.*

Lay is transitive, and means *to put in position, to place.*

PRINCIPAL PARTS.

	Pres.	*Past.*	*Pres. Part.*	*Perf. Part.*
Lie, to recline.	Lie.	Lay.	Lying.	Lain.
Lie, to tell a falsehood.	Lie.	Lied.	Lying.	Lied.
Lay, to place.	Lay.	Laid.	Laying.	Laid.

1. Mamma has laid down on the sofa.
2. The soldiers had laid on the ground all night.
3. Why don't you lay down and take a nap?
4. Lake Champlain lays between Vermont and New York.
5. What book is that laying on the table?
6. I lied me down and slept.
7. Trouble lays heavy on his heart.
8. The Captain gave the order for the ship to lay to.

9. I did not know that your son's talent lad in that direction.
10. The Indians had laid in wait for several days.
11. They were laying in wait for the band of settlers.
12. The rain has lain the dust.

Flee, Fly, and Flow.

Flee, to escape.
Fly, to soar in the air.
Flow, to glide like a river.

PRINCIPAL PARTS.

Pres.	*Past.*	*Pres. Part.*	*Perf. Part.*
Flee.	Fled.	Fleeing.	Fled.
Fly.	Flew.	Flying.	Flown.
Flow.	Flowed.	Flowing.	Flowed.

1. The Nile flew over its banks.
2. A horse will fly from the presence of a camel.
3. And still the river fled on.
4. The terrified savages flew to the mountains.
5. They found that the feathered prisoner had fled.

Such and So.

The adjective *such* is often incorrectly used instead of the adverb *so*. *Such* may properly precede another adjective when it means *like this* or *like these*, as in the following sentence: —

"In such arid regions as border upon the desert, rain seldom falls."

When the idea of *degree* is to be expressed, use *so* before the adjective.

1. I never knew such a lovely woman as Mrs. Davenport.

2. How could he treat her so harshly and with such needless scorn?
3. Few countries enjoy such a mild and equable climate.
4. We must pay some attention to such a high authority on such an important matter.
5. You seldom see such a tall man carry himself with such unconscious grace.
6. So gigantic works as the Pyramids are fit monuments of despotic power.

Their, They're, and There.

Their is a pronoun; *there*, an adverb of place, or an introductory adverb. *They're* is a contraction of *they are*.

1. Their shall be no night there.
2. My parents would not give there consent.
3. In all there wanderings, they never lost sight of there signal-pole.
4. Their often supposed to be adverbs because of there close connection with the verbs.
5. I won't go if their going to be there.

Aught, Ought, and Naught.

Aught is a noun, meaning *anything*.
Ought is a verb, implying duty.
Naught is a noun, meaning *nothing*.

1. The figures are seven, aught, three, five.
2. I haven't naught to give you.
3. Hast thou ought against thy neighbor?
4. You naught to have another ought in your minuend.
5. Have you ought to make you proud and boastful?
6. It may be poison for ought I know.
7. We aught not to speak against our neighbors.

To, Too, and Two.

To is a preposition; also the sign of the infinitive.
Too is an adverb of degree, addition, or excess.
Two is a numeral adjective.

1. Hattie says she will join the class if we are going too.
2. To late! to late! ye cannot enter now.
3. These to are to dark, but the other too are very suitable.
4. I should say that you have too to many.
5. You may go if you wish to.
6. We need not be afraid of doing to much to help others.
7. Please see that the door is shut too.
8. "Then . . .," he said, "I cannot believe that she would be . . . proud . . . work for . . . such children."



Each other and One another.

Each other should be used with reference to *two* persons or things; *one another*, with reference to *more* than two. A similar distinction should be made between *either* and *any*, and between *neither* and *none*.

1. Let two straight lines cut one another.
2. Parents like to see their children kind to each other.
3. Two negatives in English destroy one another.
4. The two John Smiths are not related to one another.
5. I do not admire either of the three girls.
6. Neither of the twelve jurors could be induced to believe the prisoner guilty.

Most and Almost.

Use *almost* whenever *nearly* may be used in its place.
Use *most* in the sense of *the greater number* or *quantity*.

1. The poor old lady's money is most gone.
2. We most always visit here in the summer.
3. Most all species of flowers are attractive to the eye.
4. My work is most done, and I am most tired out.
5. Most everybody gossips more or less.
6. You will find me at home most any time.

Except, Without, and Unless.

The prepositions *except* and *without* are often used where the conjunction *unless* is the proper word. Use *except* and *without* when a direct object follows.

Ex. I will not go *without* my money.
We all went *except* Mary.

Use *unless* when a dependent clause follows the conjunction.

1. Mother will not let us go w[illegible] it stops raining.
2. Do not write except you feel in the mood for it.
3. The book has no real merit except its simplicity may be regarded as a charm.
4. They could not hear the guns without the wind blew from the west.
5. Except you promise to do better, you must lose your holiday.

Like and As.

In comparisons, use *like* when it may properly be followed by *to*.

Ex. "The corolla of the mint looks *like* [to] the mouth of an animal."

Use *as* when a verb follows in close connection.

Ex. I wish you would do *as* your sister *does*.

1. I wish I could write like our teacher can.
2. Nobody will miss Mother like I shall.
3. It is like it was to be a king when men struggled among themselves who should be a king.
4. Charlie is a timid, nervous child, like his father was.
5. If each man would only add his mite, like the pilgrim adds his stone to the heap in the desert, the temple would soon rise and show its fair proportions to the world.

Beside and Besides.

Beside is a preposition, meaning *by the side of.*

Besides is commonly an adverb of excess.

Besides is often incorrectly used for *except.*

1. No one beside the immediate family was present at the funeral.
2. Beside, we cannot be sure that that is the meaning.
3. That frail little form was dearer to her than all the world beside.
4. Besides the road rose the chimney of a ruined house.
5. There are several houses beside that three miles farther on towards Lenox.

Some, Something, and Somewhat.

Some is an adjective; *something* is a noun; *somewhat*, an adverb of degree.

Sort of and *kind of* are commonly used instead of *somewhat* or *rather.*

1. Jennie looks something like her mother.
2. She feels some better this morning.
3. I am kind of sorry that I did not take your advice.
4. This braid will be sort of pretty put on something like a Grecian chain.

5. We came back something sooner than we intended.
6. Are you tired after your walk? Yes, I'm some tired.
7. She was some provoked at my plain speaking.

In and Into.

Into should be used where there is the idea of *motion*; *in*, where there is the idea of *rest*.

1. My son lives in Lewisboro, into a little white house.
2. Put some corn in the measure and carry it in the barn.
3. She threw herself in her old rocker and rocked vigorously for some minutes.
4. The factory, two dwelling-houses, and an adjoining shed were blown to fragments.
5. The large sheets of tin are then cut in squares and triangles.

Onto, On to, and Upon.

Onto is not a good English word. Use *upon* unless forward motion is suggested.

1. "Well," said Harry, "if you don't hurry, the shower will be onto you."
2. Did your friends go onto the mountain or merely view it from the fort?
3. They went onto the next village that night.
4. This genius has written all of the ninety-first Psalm onto a common postal card.
5. Appliqué embroidery is made by cutting out ornamental figures and putting them onto velvet or other material.

Between and Among.

Between (*by twain*) should be used in relation to *two* objects, either of which may be plural in form. Where

more than two are spoken of, *among* should be used instead.

Notice, also, the use of "between each" instead of *between each two*, *before each*, or *after each*.

1. No little ill-will was stirred up between the various races — English, French, Scotch, and Irish — who inhabited Canada.
2. Two thousand dollars were divided between the five children.
3. Between each row of pear-trees are planted plum-trees.
4. Leave a blank line between each of your answers to the examination questions.
5. St. Paul says, you know, that we must be at peace between ourselves.
6. This arrangement sandwiches a sermon or a biblical lecture between each chapter of a story.

Good and Well.

Good is always a noun or an adjective. *Well* is commonly an adverb, though it may be an adjective, as in the sentence, "He has not had a *well* day in five years."

1. Your buttonholes are done very good. It is good to know how to do such things.
2. That cake looks well. That dress fits good.
3. How is your health? Very well, I thank you.
4. Little Susie behaves very good in church.
5. How does this verse sound? Very good, I should say.

Real and Very.

Real is an adjective, meaning true, genuine; as *real* sympathy, *real* point lace. It is often wrongly used in place of *very*, or *extremely*, and sometimes in place of the adverb *really*.

1. Our coachman is real sick, and the doctor seems real anxious about his case.
2. Are you real angry with me? I didn't think you would be.
3. Most people think that lawn tennis is a real healthy game.
4. Is this stone in your ring really amethyst?
5. Though a real homely little woman, she stood between his genius and the rough world like an angel with a flaming sword.

MISCELLANEOUS EXERCISES.

No. 1.

1. Us girls are getting up a cooking club.
2. Mathematics are very difficult for me.
3. Your 4s look just like 7s.
4. Any one of these two roads will take you to town.
5. That style of warfare is, of all others, the most barbarous.
6. A placid river winds between the old and new plantation.
7. Here is an egg that was lain by the speckled hen.
8. I found it laying on the ground.
9. Many a farewell tear were shed.
10. The sum of these angles are 180°.
11. What made me think of William Tell was us going by the statue of he and his son.
12. This construction sounds rather harshly.
13. They look something alike, to.
14. It is a real pleasant evening, aint it?
15. You hadn't ought to told of it.
16. Everybody says they never see such a neat housekeeper.
17. Which of these ribbons do you prefer — the blue or brown?

18. I dare say you have heard of the knight-errants of old.
19. Whose their? Its only me.
20. Every one of the passengers tell the same story.
21. She watches me like a cat watches a mouse.
22. Of the two bicycles, the smallest is the safest.
23. Each of them are admirable in their way.
24. An eagle is the emblem of our glorious Union.
25. Beauty haunts the depths of the earth and sea, and gleams out in the hues of the shell and precious stone.

No. 2.

1. A British and Yankee skipper were sailing side by side.
2. Lake Superior is the largest of any lake in the world.
3. Six months interest is due, on the first of July.
4. Scarcely had he spoken than the fairy disappeared.
5. Teacher, can I please speak to Mary?
6. Go in the house and lay down on the sofa.
7. We most always make some mistakes, but not often such silly ones.
8. The poor creature looked wretchedly.
9. There are no news from the seat of war.
10. If any one does not know the reason, they should ask.
11. He don't know nothing about it.
12. You done it as good as I could.
13. No memoranda of the transaction was kept.
14. Who did the youngest daughter marry?
15. Truth is greater than us all.
16. Her eyes were positively blazing, she was that angry.
17. Have you tore your dress?
18. Sit down that pan of milk.
19. How does my dress set across the shoulders?
20. T-i-o-n are pronounced *shun*.
21. What did you say was the capital of Kansas?
22. Time and tide waits for no man.

23. I have no doubt but what he can help you.
24. He thinks he knows more than anybody.
25. All his ancestors were laid in their narrow graves.

No. 3.

1. No sovereign was ever so much beloved by his people as Edward.
2. The farm is a long ways from a good market.
3. His father's and mother's names were written on the fly-leaf of his Bible.
4. Mrs. Brown has been appointed administrator of her husband's estate.
5. These plants belong to different genuses.
6. Hold the box up endways and drive the nail sideways.
7. We reached home safely and happily after all our misfortunes.
8. You look as though you have been ill.
9. I will get the prize by some means or another.
10. Everything in the universe interlaces with one another.
11. Thou, Nature, partial Nature, I arraign.
12. That seems to be the most universal opinion.
13. Don't feel so badly; it is done good enough.
14. Every one was dressed alike.
15. There have been three famous talkers in Great Britain, either of which would illustrate my remark.
16. Her success is neither the result of system or strategy.
17. Most any piece of old silk will answer for the lining.
18. The second book of the Æneid is one of the greatest masterpieces that ever was executed by any hand.
19. The shed is built with twenty-two feet posts.
20. The number of inhabitants are fully fifty thousand.
21. Don't you like Algebra? Well, no don't I.
22. The professor can explain all the phenomenon of nature.

23. The young merchant worked hard, and by these means acquired a fortune.
24. Four boys were drownded while bathing in the river.
25. How different this village is to what we expected!

No. 4.

1. Among our saddest losses we count friendships which we once believed would never have grown cold.
2. Will I bring you a glass of water?
3. He asked me would I lock the door.
4. I scarcely ever remember to have seen such a stormy night.
5. If it aint here, I must look some place else.
6. Let's you and I look over these books.
7. I will not kill ye; let me not call ye cowards.
8. The poet has his faults which any one professing to give a critical estimate of his works, are bound to point out.
9. I am one of those who cannot describe what I do not see.
10. On the table there was neatly and handily arranged two long pipes.
11. "No," says I, "I knew it was her, the minute I see her."
12. I would rather have my own than any body else's.
13. I don't wish to upbraid you neither.
14. The question of us going to Boston is not decided.
15. Ask the murderer, he who has steeped his hands in the blood of another.
16. This new steam engine is one of the greatest inventions that has been introduced within the last century.
17. Who should I see but my old friend?
18. He would have called upon you if he hadn't went earlier than what he expected to have gone.

19. I wish we was going to have a whole year of vacation.
20. Holmes "The Chambered Nautilus" is an exquisite poem.
21. Was the mere fact of Aleck returning to the home of his childhood anything to weep over?
22. You eat it with a spoon, like you would custard.
23. Between you and I, its no use of them talking about him running away.
24. A perfect woman is as beautiful as she is strong, as tender as she is sensible.
25. Fire is a better servant than a master.

No. 5.

1. I says to the conductor, "We're most there, aint we?"
2. Has the gas in the hall been lit yet?
3. He could easily have swam across if the river had not been froze.
4. Has the bell rang yet? Not as I know.
5. Where the cow had laid down Cadmus founded the city.
6. Take the three first examples in Percentage.
7. The indulgent father promised that he should think over the plan.
8. Plato believed that the soul was immortal.
9. Why, uncle, thou has many years to live.
10. The oldest son is a lad whom I think deserves encouragement.
11. Bills are requested to be paid quarterly.
12. I have ventured . . . this many summers in a sea of glory.
13. I will be a hundred miles from home by this time tomorrow.
14. Will you be likely to meet the postman?
15. It was my intention to have arranged the parts in a different order.

16. Of a pleasant day, their most always out walking.
17. I've heard that story of Ler's no less than a dozen times.
18. Beside; the man is in such a feeble state that he can't hardly stand up.
19. The urchin asked me would I give him lief to fire a snowball at me.
20. In a stealthy fashion the old woman poured something in a cracked tea-cup and put the cup back in the closet.
21. Without you understand the relations of words, you can't read good, I dont think.
22. Longfellow is my favorite of all other poets.
23. Some public man was mentioned — I forget whom.
24. Men, Boys, and Children's Suits for sale at a great sacrifice.
25. Try and remember all these hints.



REFERENCES.

Errors in the Use of English. Hodgson.
Mistakes in Writing English. Bigelow.
Five Hundred Mistakes Corrected.
Words and Their Uses. White.
Essentials of English. Welsh.
Good English. Gould.
Every-Day English. White.
Modern English. Hall.
Historical Outlines of English Accidence. Morris
The Queen's English. Alford.
The Dean's English. Moon.

7. Low, colloquial, or vulgar words. — This class includes all slang terms.

EXERCISE IN PURITY OF DICTION.

The words in the following exercise are to be criticised with reference to their purity.

Points to be Considered.

1. Derivation and meaning of the word. Has the word a history?
2. Is the word foreign? If so, is it domesticated? Is it valuable?
3. Is it rare or obsolete? If so, what did it once mean?
4. Is it new? Is it an old word with a new meaning? If so, is it authorized by the best writers and speakers?
5. Is it correctly formed? If not, must we condemn it?
6. Is it technical, provincial, or vulgar (slang)?
7. Illustrate use and meanings of each word by carefully written sentences.

Preparation of Note-Books. — Pupils should be required to copy into note-books what they learn in regard to the words in the following exercise. Neat writing and orderly arrangement should be insisted upon.

Model.

I. (Derivation and History.) Siesta, *n.* [Sp.: Pg. *sesta*, from Lat. *sexta*, the sixth hour after sunrise, *i.e.* the hour of noon.]

II. (Definition.) A short sleep taken about the middle of the day, or after dinner.

III. (Criticism.) Foreign word, not domesticated. An illustration of a large class of words introduced by travellers in foreign countries.

IV. (Illustration.) In Spain no business is done during the middle of the day, as all the inhabitants are then taking a *siesta*.

EXERCISE.

1. Alamode, alibi, alias, acrobat, affidavit, adieu, alma mater, agnostic, Anarchist, athletics.
2. Bric-à-brac, bonanza, belladonna, bogus, boycott, bicycle, bulldoze, blasé, currentness, casuality.
3. Chef d'œuvre, cabal, coupon, celluloid, campaign (politics), cute, crank (person), cablegram, dépot, distingué.
4. Dude, disgruntle, débris, employe, finale, fiat, "the Dickens," Fenian, gumption, good-bye.
5. Hallelujah, hegira, helter-skelter, incertain, ignis-fatuus, ignoramus, item, idiot, interviewer, kirmess.
6. Locate, misaffected, mugwump, mandamus, née, nom de plume, Nihilist, nobby, orate, on dit.
7. Omnibus, oleomargarine, optimist, preventative, protégé, parvenu, patois, palladium, phonography, pessimist.
8. Quorum, quiz, quoth, rendezvous, rampage, rebus, soupçon, spirituelle, sang-froid, skedaddle.
9. Soi-disant, saieslady, siesta, shibboleth, stentorian, soupine, sterling, sauntever, Socialist, swell (adjective).
10. Talkist, telephone, tawdry, toboggan, tête-à-tête, typewriter, unique, unexcusable, wilderness, waitress.

For this work, a recent edition of either Webster's or Worcester's Unabridged Dictionary is indispensable. Other books which will furnish helpful suggestions are: —

Words and Their Uses. White.
Good English. Gould.
Words, Their Use and Abuse. Matthews.
Words, Facts, and Phrases. Edwards.
Studies in English. Schele de Vere.
On the Study of Words. Trench.
Leaves from a Word-Hunter's Note-Book. Palmer.
Errors in the Use of English. Hodgson.

PROPRIETY.

Propriety of Diction consists in choosing such words as *properly* express the intended meaning.

A word or a phrase which does not convey the idea intended by the author is an **Impropriety.**

For example: the word *bring* is often improperly used for *take*. A child comes to his teacher with the request, "May I *bring* this pencil to my sister in No. 8?"

Bring properly means to convey from a distance to a nearer point. *Take* or *carry* would properly express the child's intention, which is to convey the pencil from the nearer point to one farther away.

Means of Attaining Propriety. — The surest way of attaining propriety of diction is carefully to observe and imitate the usage of the best writers and speakers of the present time. The Dictionary is not always a safe guide, since it aims to give *all* the senses in which a word may be used. Among these meanings are frequently found some which are not sanctioned by the best usage. We must remember, also, that words are continually losing old meanings and gaining new ones, so that it is not wise to copy the diction of even the best of our *earlier* writers. Shakespeare and Milton wrote classical English, but they used many words in senses which are no longer allowable. For example: *admire* was used by Milton in its Latin sense, to wonder at; and *station*, as used by Shakespeare, meant a manner of standing.

Changes in the Meanings of Words. — It is interesting to note the changes in meaning which words have

undergone. This process is still going on. A careful study of the supplement to one of our large dictionaries will furnish many examples of words which, in our own day, have gained new meanings.

EXAMPLES OF WORDS CHANGED IN MEANING.

1. **Pupil** originally meant a fatherless boy or girl.
2. **Wretch** was formerly used as a term of endearment.
3. **Painful** was, in the seventeenth century, used in the sense of *pains-taking*. Ex. "Joseph was a *painful* carpenter."
4. **Damsel** meant a young person of either sex.
5. **Gossip** is a contraction of *God-sib* (*God-relation*), meaning a godfather or godmother.
6. **Nephew** originally meant a grandchild. In the New Testament occurs the passage, "If any widow have children or *nephews*," the last word being a translation of the Greek word meaning *descendants*.
7. **Brave** meant *showy, splendid*.
8. **Vivacity** was used in the sense of *longevity*. It is recorded of a certain man that he was "most remarkable for his *vivacity*, for he lived 140 years."
9. **Imp** was originally used in the sense of progeny, as we should use the word *child*. For example, "Let us pray for the preservation of the King's most excellent Majesty, and for the prosperous success of his beloved son, Edward, our Prince, *that most angelic imp*."
10. **Improve** meant originally to rebuke, to disapprove, to condemn. Shakespeare used the word *improve* in the sense *to make use of;* and Milton, in the sense of *to increase*.
11. **Idiot** was applied to a person in private life; one who took no part in public affairs.

12. **Carriage** was formerly used in the sense of *baggage*. In Acts xxi. 15, we find this passage: "And after those days we took up our *carriages* and went up to Jerusalem. This means "We took up our burdens" or "We made ready our baggage."

13. **Demerit** formerly meant just the opposite of what it does now. An ancient history of England speaks of Edward the Confessor as having been "for his *demerits* escribed emonge the Saincts." In modern times, persons are enrolled among the *sinners*, for the same cause.

Etymology an Unsafe Guide. — It is not always safe to assume that the present meaning of a word is that indicated by its etymology. The following are examples of words, the etymological meaning of which is not sanctioned by *present* usage:

1. **Urbane,** *living in a city.*
2. **Prevent,** *to go before.* The word is used in this sense in the Bible. Ex. "I *prevented* the dawning of the morning."
3. **Miser,** *a miserable person.*
4. **Impertinent,** *not pertinent*, not pertaining to the matter in hand.
5. **Censure,** *opinion* either good or bad.
6. **Reduce,** *to bring back.* Ex. "A good man will go a little out of his road to *reduce* the wandering traveler."
7. **Depart** had originally the meaning of dividing or separating. The clause in the marriage service, "till death us do part" originally read, "till death us *depart.*"

EXERCISE IN PROPRIETY OF DICTION.

The reference books already mentioned will be of assistance in correcting the following improprieties. In most cases the Dictionary will suggest the proper word to be substituted for the Italicized word.

Model.

In the first sentence, the word *audience* is an impropriety. *Audience* comes from the Latin *audio*, to hear, and means, therefore, an assembly of *hearers*. But we know from the sentence that the people had come to *see*, not to hear; so the word should be *spectators*, from the Latin *specto*, to behold. The sentence should read, Every one of the spectators, etc.

Exercise.

1. Every one of the *audience* held his breath while the fearless girl danced along the rope, far above the heads of the people.
2. Your son's writing is bad enough, but his spelling is positively *awful*.
3. The last magazine contains a poem on "Our Dead Singer," *alluding* to Longfellow.
4. Mrs. Caudle's style of conversation is enough to *aggravate* a saint.
5. I *allow* that no woman is going to order me around.
6. It will be *apt* to rain on Saturday if you are going on a picnic.
7. Hannibal saw before him three *alternatives*, — to march upon Rome, to attack the army of Claudius Nero, and to wait for reinforcements from Carthage.
8. June was a cold, wet month; but the *balance* of the summer was hot and dry.
9. Having received your kind invitation to visit you this summer, I write to say that I am sorry I cannot *go*.

10. You might come for at least a *couple* of days.
11. George Eliot was buried on a stormy day that was *calculated* to test the love of the friends who were present at the funeral.
12. It was afterwards discovered that the woman was innocent of the charge and highly respectable in every way, but of course her *character* was ruined by the affair.
13. His style of living *corresponded with* his means.
14. We have just five minutes in which to *catch* the train.
15. The Rev. Mr. Jenkins *considers* dancing as one of the deadly sins.
16. The gallant captain took the battery, but his company was sadly *decimated* during the charge, nearly half of the men being killed and many others wounded.
17. "At four o'clock," said Mrs. Lofty, "we will all *drive* in the park. Oh, yes, to be sure! my coachman will *drive us*."
18. Our servant girl says that she will not *demean* herself any longer by living with ladies that spend so much time in the kitchen.
19. The United States has so greatly encouraged *emigration* that it now finds itself embarrassed by certain foreign elements of population which have become too powerful.
20. When the fisherman's wife heard the news, she seemed deeply *effected*.
21. It gives me great pleasure to *except* your kind invitation for Thursday.
22. I *expect* that my grandfather was rather a wild lad, in his day.
23. This institution furnishes *exceptionable* advantages to students wishing to pursue an advanced course of study.
24. How much *further* is it to Boston by the other road?

25. The children *got* very hungry before we *got* to town.
26. By running down a narrow alley, the thief *illuded* his pursuers.
27. Everything about the house proclaimed that its owner was an *individual* of taste.
28. Aunt Mary is going to *learn* us how to play chess.
29. I *love* baked apples and cream.
30. There were not *less* than a hundred persons at the meeting.
31. Our neighbor's trees are full of apples, but we shall not have so *much* as we had last year.
32. Isn't our Algebra lesson *lovely*?
33. Mr. Fisher is a *mutual* friend of John's and mine.
34. It seems *funny* that the girls did not put on mourning for their grandfather.
35. The Scotts are so *nice* that I know we'll have a *nice* time visiting them.
36. This very result was *predicated* in our columns, three months ago.
37. Who was that fat old *party* who kept us all laughing?
38. In the solitude of his cell the condemned man *partook* of his last meal.
39. Edith always says "*lots* of folks" when she means "*quantities* of persons."
40. You have as much *right* to get ten demerits as I have.
41. Hoping to hear from you again, I remain, Yours *respectively*.
42. Our new teacher is just perfectly *splendid*. His eyes are *elegant*.
43. The Governor is *stopping* in town for a few days.
44. Set the sum under the column of ones, and so proceed with each column *successfully*.
45. Many years have now *transpired* since Sumter's guns woke the nation to a sense of its peril.

46. Please excuse my daughter for absence. She had the *teethache*.
47. Tell your mother that if she is too busy to write, she may send me a *verbal* message by you.
48. Polly *wants* me to let my whiskers grow.
49. You will be *liable* to find a fishing-rod at the corner store.
50. He is well *posted* in regard to the management of railroads.

PRECISION.

Synonyms. — Attention has already been called to the fact that we have in English many instances of words which come from different sources, but which have the same general meaning; for example, *yearly* and *annual*, *happiness* and *felicity*, *bodily* and *physical*, *spelling* and *orthography*. In many cases, we have more than two words which express the same general idea; as, for example, *aged*, *ancient*, *antique*, *antiquated*, and *obsolete*, all of which have the meaning of *old*. All of these words of like meaning are, therefore, said to be synonymous, and they are called synonyms. No other language is so rich in synonyms as is the English, owing to its composite character.

Importance of the Study of Synonyms. — We notice that, while all the words in the last example have the same general idea, each has its own particular force and application. We say "an *ancient* temple," "an *aged* man," "*antique* jewelry," "*antiquated* apparel," "an *obsolete* word"; but not an *ancient* hat, an *antique* soldier, or an *aged* word. From this illustration, we see how necessary it is to study the distinctions

between words which are nearly synonymous. If we would learn to express our thoughts with clearness, accuracy, and force, we must be *precise* in our choice of words.

Precision of Diction consists in choosing from synonymous terms those which best express the ideas to be conveyed. The word *precision* is from the Latin *præcidere*, to cut off; and has the idea of *cutting off* all ideas except the one which we wish to express.

REFERENCES.

Dictionary of Synonyms. Crabb.
Synonyms Discriminated. Smith.
Thesaurus of English Words. Roget.

EXERCISE IN PRECISION.

(*a*) Learn distinctions in meaning, and copy them into a note-book, for reference in review.

(*b*) Illustrate, by an original sentence, the precise use of each word.

(*c*) Insert the proper word in each blank.

Abandon, desert, forsake.

1. At the approach of winter, the birds . . . their nests, and fly towards the south.
2. The heartless mother . . . her child, leaving it to the charity of strangers.
3. No true soldier will . . . his post in the hour of danger.
4. What sadder sight than a . . . house, what more grievous lot than that of a . . . wife!
5. The captain . . . his ship to the mercy of the waves.

Absolve, exonerate, acquit.

1. After a long trial, the prisoner was . . . by the intelligent jury.
2. It having transpired that John was the real offender, his brother was . . . from the charge.
3. "Why, Mary," said her mistress, "do you believe that the priest can . . . you from the sin of stealing?"
4. I accept your apology and . . . you from all blame.

Aged, ancient, antique, antiquated, obsolete, old.

1. This parchment scroll written in capitals is a . . . book.
2. My . . . friend, Mrs. Collins, has a . . . father.
3. A dress made fifty years ago looks not so very . . . now, but, on the contrary, almost stylish.
4. We saw an elegant silver vase of . . . design, but of recent manufacture.
5. The word *misaffected* is now . . .
6. I found in the garret a . . . History of Rome, and, in spite of its . . . style, I became deeply interested in its account of that . . . nation.
7. My brother has a collection of . . . coins, including an almost complete set of United States pennies, and a few . . . specimens of the money used by the . . . Greeks and Romans.
8. Her costume was . . . enough to be worn at an Old Folks' Concert, and I couldn't help laughing, whereupon my . . . relative remarked that reverence for the . . . must be . . . in these days.

Avow, acknowledge, confess, admit.

1. The two older brothers . . . their intention of enlisting in the army, and when questioned, . . . that they had already visited the recruiting officer.

2. I . . . my fault. I . . . my sin. I . . . my purpose to do better in the future.
3. With shame I . . . that you are right in thinking that I only half believe the principles which I . . .
4. She . . . that she had whispered and . . . her intention of doing it again under like circumstances.

Account, description, narrative, narration, recital.

1. I listened, as patiently as possible, to the . . . of her numerous trials, real and imaginary.
2. Have you read the . . . of that awful railroad accident? The . . . of the scenes about the wreck is heart-rending.
3. No one who heard her relate the anecdote can doubt that she has wonderful powers of . . .
4. The . . . of the life of a missionary's family occupies the opening chapters. Then follows a fine . . . of the island itself, and a . . . of the thrilling events of the sixth of August.
5. The commander of the fort refused to hear the . . . of the Indian's wrongs, so the chief strode away, thirsting for revenge.

Attend, hearken, listen.

1. It is impolite to . . . to conversation which is not intended for our ears.
2. You will find no difficulty in doing the examples, if you . . . to the explanation.
3. Young persons should . . . to the counsels of their elders.
4. . . . unto the words of our great white father in Washington.
5. The frightened mother . . . , dreading to hear the sound again.

At last, at length.

1. Having been delayed by an accident to the stage, and having almost missed the train in consequence, we were . . . on our way to the city.
2. The lawsuit had been in progress for ten years, and was . . . settled in favor of the plaintiff.
3. Still young but weary with hope deferred, the dying woman sighed, " . . . I shall find rest."
4. Have you come . . . ? I've been waiting nearly an hour.

Discover, invent.

1. The steam-engine is one of the greatest . . . of this age.
2. It is said that Pythagoras . . . the proposition that the square on the longest side of a right-angled triangle is equal to the sum of the squares on the other two sides.
3. Many men are at work trying to . . . an electric motor that shall not have this disadvantage.
4. Doubtless not all the properties of electricity have yet been . . .
5. Whitney . . . the cotton gin; and Morse, the electric telegraph.

Only, alone.

1. She . . . of all the family, had courage to go . . . into that darkened room.
2. Man shall not live by bread . . . .
3. They differ on . . . one point, but that . . . is a sufficient cause for unhappiness.
4. The . . . survivor of all the ship's company lived for many years . . . on a desert island.
5. . . . virtue can make us happy. Virtue . . . can make us happy.

Solecism, impropriety, barbarism.

1. I did not notice any . . . in his conduct, but certain . . . like "he don't" betrayed his lack of culture.
2. *Telegram* is a reputable word, but *cablegram* is a . . .
3. *Shootist* is a . . . ; *had went*, a . . . ; and *got sleepy* is a . . .
4. The use of *practical* for *practicable* is a common . . .

Sufficient, enough.

1. Have you . . . courage to carry you through this ordeal?
2. Many people have money . . . for all their needs, but very few have . . . money, and I never heard of anybody who thought he had too much.
3. A greedy child never has . . . .
4. It is . . . for me to know that heaven is a place of rest.
5. We have . . . proof of his disloyalty to warrant us in treating him with coldness.

Pale, pallid, wan.

1. In the moonlight, the sufferer's face looked . . . and worn.
2. A slight flush came over the . . . face of the sick girl.
3. And there, their . . . faces pinched with the cold, hovered the children of poverty.
4. Miss B. wore a charming costume of . . . green.

Opportunity, occasion.

1. If you have . . . to go to the village this afternoon, will you seize the . . . to inquire if our tea-kettle is mended?
2. I frequently have . . . to call upon Mrs. Fox, in connection with our work for the poor children of the church.

3. The short noon recess gives but little . . . for going home to dinner.
4. The teacher took . . . to say to his class, "You are neglecting golden . . ."
5. On such . . . , she wore a marvellous black silk apron.

Kill, murder, assassinate.

1. President Lincoln was . . . .
2. After . . . his employer, the wretch returned to the barn and resumed his occupation of . . . and dressing turkeys for market.
3. The king was . . . by a man who shot an arrow at him from behind a great tree in the forest.
4. Forty-seven persons were . . . by the explosion of a boiler.
5. Mr. Gilbert . . . the burglar in the act of carrying off his booty.

Consist in, consist of.

1. Diction, as considered in this work, . . . three parts: Purity, Propriety, and Precision.
2. Good order . . . quiet attention to the duty of the hour.
3. True happiness does not . . . having everything our own way.
4. The air . . . two gases, — oxygen and nitrogen.

MISCELLANEOUS EXERCISES IN DICTION.

1. Write the following correctly in all respects: —

New haven june 22 1887 My dear friend I expect you are aggravated with me because I have not written to you but I have had a couple of our mutual friends stopping with me and they would not do anything or go anywhere without I went to one morning we went

fishing but it was so hot we got awful tired and could not go any further and when we got home we were glad to lay down in fact we spent the balance of the day in the house and the next day we were all two much used up to go to the tennis tournament where there was to be some exceptionable playing by some swell players who had excepted a challenge from our club none of our boys play like they do of course but we lost less games than we expected too and I guess they were surprised at this for they had not considered us as having much of a character as players we felt dreadfully disappointed at missing the fun father dont say much but he allows we have been learned a lesson we will not be apt to forget neither of we three fellows have wanted to go fishing since that time many other events have transpired during these few weeks, but I must complete my letter at once if it is to go to you to-day

Yours respectively

2. Substitute the correct words for those which have not proper authority, and underline any foreign words which are not domesticated.

Mrs. Jones, née Smith, called upon me Tuesday. Knowing that she was coming, I arrayed myself in my new dress which gives me a really distingué look (I suppose because it has only a soupçon of color in it), and seated myself on a fauteuil. Mrs. Jones's husband is only an employé of Kent & Co., but his wife imagines herself au fait; and as I did not wish to jeopardize the good opinion which she seems to have of me, I prepared to receive her à la mode. We talked of various things: of the trouble she had had to get a new waitress; of the place in which her brother is going to locate; of musical matters, for Mrs. J. is a great singist; and finally of

belles-lettres. Then my caller made her exit, and bade me au revoir, promising soon to spend an evening with me; that is, if her husband, who is not noted for his gallantness, would accompany her.

3. Re-write the above extract, inserting, as far as possible, good English words in place of the foreign words and phrases.

4. Write a composition, including as many as possible of the one hundred words in the Exercise on Purity. Underline the words taken from the exercise.

The following sketch, written by a pupil, contains ninety-three words out of the one hundred which were assigned for study, the list differing somewhat from the one in this chapter.

MRS. ENSIGN'S RECEPTION.

Mrs. Ensign sat in her parlor receiving guests on her reception day. Her first caller was Mrs. Gerard, who was dressed in a costume made *à la mode*, with a *soupçon* of peacock green in the trimming. Her efforts to appear *distingué* were not wholly successful. After the usual greetings, she said: "I have just come from the studio of the famous artist, who has just completed a picture which is considered his *chef d'œuvre*. His studio is the *rendezvous* for lovers of art and literature, as the gentleman is also gifted as a *talkist* and *elocutist*, and has even been known to *orate impromptu* on the *palladium* of the people's rights and the *shibboleth* of opposed factions; but he has attended so many *fêtes* that he is already quite *blasé*. His studio is furnished beautifully, though the curtains are rather *tawdry*. He has some lovely *bric-à-brac*, and some *unique* ornaments. There is a beautiful *dado* around the base of the paper, and several *decalcomanias* on the wall add greatly to the general effect.

"By the way," she went on, "have you heard the latest *on dit?* The charming widow Green *née* Fanshawe is soon to marry the *soi-disant* count, who is said to be very rich, although his rank is an imposture. Her relatives wish he were at the *antipodes*, and say that he made his money in a factory for the manufacture of *celluloid* bracelets, *caramels*, and *cachous*. But she was never very *docible*, and was always suspected of *disobedientness;* so it is probable that she will take her own way in the matter.

"I have just heard from my husband," she continued, "who is now in Liverpool, but he does not *enthuse* over that city, and is anxious to be again in a *cisatlantic* town and among *occidental* manners and customs. He says that England and Russia will soon arrive at an *ultimatum*, although there is a *cabal* trying to put *preventatives* in their way, and for that reason they are in an *incertain* state.

"I must go now," she said, rising, "as I must take a *siesta* and then go to the *depot* to meet Miss Lester, a *protégée* of mine, for whose benefit I am to enact the *rôle* of *chaperon* at a *swell* reception which has been on the *tapis* for several weeks." And with this remark she departed.

The next caller was a lady who had a sad story to tell.

"Imagine my surprise," she said, "when the *wench* whom I have employed as *waitress* came to my room and said, in a very suggestive way, that a person must either be an *idiot* or without *gumption* to think that a *salary* of two dollars a week was enough for a first-class waiter lady. She further informed me that she was going to accept a position as *saleslady* in a store where the principal stock in trade consisted of *twine* and *thread* and *soapine* and *scrubine;* and with that announcement she made her *exit*.

"Have you heard," the guest continued, "about the Smiths? They have suddenly become rich through a speculation which at first seemed to be an *ignis fatuus*, but which

has turned out a *bonanza*. They are *parvenues*, however, and will not be received into good society. They still speak in the *patois* of the region from which they came. It is said that one of the sons was an *acrobat*, but is now quite a *dude*, and wears *nobby* suits from Paris. Another son is said to have received a *diploma* from Yale, and is very fond of alluding to his *alma mater;* but he must have forgotten all that he learned there, for he is now quite an *ignoramus*. During the recent *campaign* he figured as a *mugwump* and a *filibuster*, but since that excitement was over, he has been known as a *saunterer* who is always *disgruntled* with everything. Mr. Smith has strong *agnostic* tendencies, and is chiefly proud of his pounds *sterling* and of his youngest daughter, a lovely *spirituelle* child, who seems to be quite out of place beside her *cockney* brothers.

"Have you heard," she said, "that the famous author who wrote under the *nom-de-plume* of '*Nihilist*' took so much *belladonna* by mistake that for a time his friends feared that he would not recover, and ordered a magnificent *hearse* and *sarcophagus* in case he should need them? He has recovered, however, and the doctor has ordered him to go either to some *wilderness* or to a *plateau* to recuperate."

After a few more remarks, the lady took her leave.

The next caller was a lawyer with a *stentorian* voice. "This very warm weather," he said, "has caused an *hegira* of people to the seaside, thereby considerably decreasing the *populosity* of the town. I should also go into the country, but the Supreme Court has issued a *mandamus* that the case in which I am to plead shall be tried *instanter;* and as the *fiat* has gone forth, I must obey. In this case, James Williams *alias* Brown is trying to prove an *alibi*. On the first day of the trial, he will make his *affidavit* that he is neither a *Fenian* nor a maker of *rebuses*. All through his imprisonment he has maintained the utmost *sang-froid*, but also a

rough sort of *gallantness* which has won for him the favor of the prison officials. Unless some unforeseen *casuality* should occur, I think he will win the case; and I shall be *right* glad if he does."

After some trifling remarks about the weather, the lawyer departed, and Mrs. Ensign's reception day was over.

ADDITIONAL REFERENCES.

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CHAPTER VII.

SENTENCES.

A SENTENCE is such an expression of thought as makes complete sense, and is followed by a full pause.

GRAMMATICAL CLASSIFICATION OF SENTENCES.

1. A Simple Sentence contains but one proposition.

Ex. "The sun shines."

2. A Complex Sentence contains one independent proposition and one or more dependent propositions.

Ex. "The sun shines, even when we do not see it."

3. A Compound Sentence contains two or more co-ordinate propositions.

Ex. "The sun shines, and the earth is glad."

RHETORICAL CLASSIFICATION.

As considered in Rhetoric, sentences are divided into three classes, according to their construction.

1. A Periodic Sentence does not complete the main thought until the close of the sentence.

Ex. "Having been wrecked on the coast of Jamaica, during one of his voyages, and reduced to the verge of starvation by the want of provisions which the natives refused to supply, *Columbus took advantage of their ignorance of astronomy.*"

2. A Loose Sentence is so constructed that it may be brought to a close in two or more places and in each case make complete sense.

Ex. "We made our way up the mountain, | riding in the shade of lofty birches, | occasionally crossing the path of some clear mountain stream, | but hearing no human voice | and seldom even the chirp of bird or insect."

3. A Balanced Sentence is made up of two members which are similar in form, but *often* contrasted in meaning.

Ex. "Train up a child in the way he should go; and when he is old, he will not depart from it." "Worth makes the man; the want of it, the fellow."

Effects of Different Kinds of Sentences.

Too many loose sentences give an impression of carelessness.

Too many periodic sentences make the style stiff and monotonous.

Balanced sentences are well suited to satire or to essays in which persons or things are contrasted. They are not suitable in narrative or description.

Antithesis is commonly expressed by the use of the balanced sentence.

Rule as to Kinds of Sentences.

Study variety. The mind tires of any one style of construction carried to excess.

EXERCISE.

(*a*) Classify the following sentences, with regard to grammatical and rhetorical construction.

(*b*) Change the loose sentences to the periodic form.

1. There is that maketh himself rich, yet hath nothing: there is that maketh himself poor, yet hath great riches.

2. The great burdens he had borne, the terrible anxieties and perplexities that had poisoned his life, and the peaceful scenes he had forever left behind, swept across his memory.

3. A man may be loyal to his government, and yet oppose the peculiar principles and methods of the administration.

4. He paced up and down the walk, forgetful of everything around him, and intent only on some subject that absorbed his mind, his hands behind him, his hat and coat off, and his tall form bent forward.

5. The sad sincerity, the fine insight, and the amazing vividness and picturesque felicity of the style, make the "Reminiscences" a remarkable book.

6. "*I cannot do it*" never accomplished anything; "*I will try*" has wrought wonders.

7. History is a mighty drama, enacted upon the theatre of time, with suns for lamps, and eternity for a background.

8. If you look about you and consider the lives of others as well as your own; if you think how few are born with honor, and how many die without name or children; how little beauty we see, and how few friends we hear of; how many diseases, and how much poverty there is in the world; you will fall down upon your knees, and, instead of repining at your afflictions, will

admire so many blessings which you have received at the hand of God.

9. There in the west was the Great Pyramid, hiding the sun from view, and utilizing the last departing rays to cast a great sharp shadow eastward across the necropolis of the desert, just as it has done ever since the slaves of Cheops placed the last stone upon its apex.

10. It looks rather odd to see civilized people sitting in a parlor, surrounded by every possible luxury wealth can bring except fire, wrapped in furs and rugs, with blue noses and chattering teeth, when coal is cheap and the mountains are covered with timber.

11. He philosophically developed the rise of Puritanism and the causes of the Pilgrim emigration, and came down to the Mayflower, to Miles and Rose Standish, to the landing at Plymouth, the severity of the winter, the famine and the sickness, and the many deaths — fifty out of a hundred, including the beautiful Rose Standish.

12. The shores are still further diversified, by bluffs and rocky points, by tongues of white sand shooting out into Long Island Sound, by pretty ponds and odd mills, and by orchards and meadows coming down to the water's edge.

13. As you gaze down upon these simple homes from the Acropolis in the earliest dawn of a summer morning, and see the inmates, roused from a night's rest, light a little fire in the open air and prepare their frugal meal — as you see how pathetically these little houses seem to cling like suppliants about the knees of the marble-crowned, world-famous Rock of Athens, it takes little fancy to imagine that these homes of the poor have crept for protection beneath the mighty shadow of the stronghold of liberty in the city's glorious past.

Second Rhetorical Classification.

For convenience, a more general classification of sentences is often made, all sentences being regarded as either SHORT or LONG.

Effects of the Two Kinds of Sentences.

Short sentences give animation to the style, but a constant use of them becomes tiresome and destroys smoothness of expression.

Long sentences give a fine opportunity for climax, but are commonly not so easily understood as shorter ones. They require closer attention on the part of the reader or hearer.

Rule as to Length of Sentences.

Do not use either short or long sentences to excess. Vary the construction, to prevent monotony.

EXERCISE.

1. Novels, as a class, are injurious to young people. They destroy the taste for more solid reading. They cultivate the emotions to an undue extent. They convey false impressions of life.

[Combine into one sentence.]

2. I was once an enlisted soldier, under the three months' call, and for three days was in camp at Hartford, sleeping in tents, rising at the tap of the drum, going through the routine of drill, and thrice daily marching to the Clinton House for rations, when the word came from Washington that no more three months' men were wanted in front, but three years, or for the war, it having at last penetrated the brains of the men

in authority that the contest was no boy's play of two or three months, but man's work for an indefinite period.

[Divide into six sentences.]

3. A dog crossed a rivulet. He had a piece of meat in his mouth. He saw his own shadow represented in the clear mirror of the stream. He believed it to be another dog. This dog was also carrying a piece of meat. The real dog could not forbear catching at this supposed piece of meat. He did not get anything by his greedy design. He dropped the piece of meat which he had in his mouth. It sank to the bottom. It was irrecoverably lost. We daily see men venture their property in wild and shadowy speculations. We then see exemplified the moral of this fable. The moral is, "Covet all, lose all." [Re-write, with long sentences.]

4. He endeavored to calm the apprehensions of his mother, and to assure her that there was no truth in all the rumors she had heard; she looked at him dubiously and shook her head: but finding his determination was not to be shaken, she brought him a little thick Dutch Bible, with brass clasps, to take with him as a sword wherewith to fight the powers of darkness; and, lest that might not be sufficient, the housekeeper gave him the Heidelberg catechism, by way of dagger.

[Divide into four sentences.]

5. The first part of the Rangoon's voyage was accomplished under excellent conditions. The weather was moderate. All the lower portion of the immense Bay of Bengal was favorable to the steamer's progress. They kept pretty close to the coast. The savage Papuans of the island did not show themselves. They are beings of the lowest grade of humanity. The panoramic development of the island was superb.

[Combine into three sentences.]

6. I recollect, with a half-painful, half-amusing distinctness all the little incidents of the dreadful scene; how I found myself standing in an upper chamber of a gloomy brick house, book in hand, — it was a thin volume, with a tea-green paper cover and a red roan back, — before an awful being, who put questions to me which, for all that I could understand of them, might as well have been couched in Coptic or in Sanskrit; how, when asked about governing, I answered, "I don't know," and when about agreeing, "I can't tell," until at last, in despair, I said nothing, and choked down my tears, wondering, in a dazed, dumb fashion, whether all this was part and parcel of that total depravity of the human heart of which I had heard so much; how then the being — to whom I apply no epithet, for, poor creature, he thought he was doing God service — said to me, in a terrible voice, "You are a stupid, idle boy, sir, and have neglected your task."

[Re-write with short sentences.]

7. Piedmont, near Torteval, is one of the three corners of the Island of Guernsey. At the extremity of the cape there rises a high turfy hill, which looks over the sea. The height is a lonely place. All the more lonely from there being one solitary house there. This house adds a sense of terror to that of solitude. It is popularly believed to be haunted. Haunted or not, its aspect is singular. Built of granite and rising only one story high, it stands in the midst of the grassy solitude.

[Combine into four sentences.]

8 One [object], which was almost imperceptible in the wide movement of the waters, was a sailing boat. In this was a man. It was the sloop. The other, black, motionless, colossal, rose above the waves, a singular form. Two tall pillars issuing from the sea bore aloft a

cross-beam which was like a bridge between them. This bridge, so singular in shape that it was impossible to imagine what it was from a distance, touched each of the two pillars. It resembled a vast portal. Of what use could such an erection be in that open plain, the sea, which stretched around it far and wide? Its wild outline stood well-defined against the clear sky.

The two perpendicular forms were the Douvres. The huge mass held fast between them, like an architrave between two pillars, was the wreck of the Durande.

[Re-write, with longer sentences.]

Rules for the Construction of Sentences.

Rhetorical Qualities of a Good Sentence. — The most important qualities of a good sentence are **Clearness, Emphasis, Unity, Strength, and Harmony.**

CLEARNESS.

General Rule. — The arrangement of words should be such that the meaning cannot be misunderstood.

Special Rules.

1. Position of the Adverb. — Adverbs should be placed as near as possible to the words which they modify.

Ex. "I *only* saw two birds."

Here the adverb *only* seems to modify *saw;* I saw them, but did not hear them sing; or, I saw them, but did not shoot them. If the thought is that there were two birds, *and no more*, the adverb is in the wrong place. The sentence should read, I saw *only two* birds.

2. Position of Modifiers in General. — All modifiers, whether words, phrases, or clauses, should be placed as near as possible to the word or words which they limit.

Ex. "He went to town, driving a flock of sheep, *on horseback*."

The phrase *on horseback* modifies *went;* but from its position, it seems to refer to *sheep*. The proper order would be, He went to town, *on horseback*, driving a flock of sheep.

Participial Construction. — In the use of participial phrases and clauses, great care is needed to preserve clearness of thought.

Ex. "*Being exceedingly fond of birds*, an aviary is always to be found within the grounds."

Here the participial phrase seems to refer to *aviary;* it should, of course, refer to some person previously named. For example, "*Sir Robert* being exceedingly fond of birds," etc.

3. Use of Pronouns. — Every pronoun should be so placed that its antecedent cannot be mistaken.

Ex. "The figs were in small wooden *boxes*, *which* we ate."

The pronoun *which* seems to refer to *boxes* as its antecedent. It should refer to *figs*.

"The *figs which* we ate were in small wooden boxes."

Sometimes two persons are referred to in the same sentence, and the pronouns are used so carelessly that we cannot be positive as to their antecedents. Such pronouns are said to be *ambiguous*.

Ex. "James told John that *his* horse had run away."

Whose horse? In order to make the meaning clear, it is well to change to the form of direct discourse.

James said to John, "My horse has run away"; or, James said to John, "Your horse has run away."

4. "Squinting Construction."— A word, a phrase, or a clause should not be thrown loosely into a sentence, so that it may be understood as referring to either the preceding or the following part.

Ex. "Please tell my mother, *if she is at home*, I shall not hurry back."

The clause *if she is at home* may modify what precedes, the idea being, *If she is at home*, please give her my message. But the clause may also be connected in meaning with the last part of the sentence — I shall not hurry back, *if she is at home*. If she is away from home, my services may be needed, and I must hurry back.

EXERCISE.

Correct the sentences, explaining which of the special rules is violated.

1. Here is a fresh basket of eggs.
2. The dress was trimmed with white glass round beads.
3. People ceased to wonder by degrees.
4. Being early killed, I sent a party in search of his mangled body.
5. Did you take that book to the library, which I loaned you?
6. So utterly was Carthage destroyed that we are unable to point out the place where it stood at the present day.

7. The mad dog bit a horse on the leg, which has since died.
8. When a man kills another from malice, it is called murder.
9. All helped themselves to what the keg contained, including Rip Van Winkle.
10. Lost. A Lap Robe having a yellow tiger on a red ground, on the way from Fair Haven.
11. Then the Moor, seizing a bolster, filled with rage and jealousy, smothers her.
12. He died of a slow bilious fever, aged 47 years and 6 months.
13. Wanted. A Drug Clerk immediately.
14. He needs no spectacles, that cannot see; nor boots, that cannot walk.
15. Twenty-six monks were buried in one grave which had died of the plague.
16. The contents of the keg was poured into flagons, and Rip was made to wait upon them.
17. I enjoyed the sail going up and down the river very much.
18. There is a horse ploughing with one eye.
19. The earth looks as if it was flat on the map.
20. When the cat came into the room, feeling tired, I laid aside my work and began to talk to her.
21. After showing her the room prepared for her use, she retired.
22. The captain was only saved by clinging to a raft.
23. A number of persons were poisoned by eating ice cream at a party that was flavored with peach-leaves.
24. Lost. A cow belonging to an old woman with brass knobs on her horns.
25. The horses became fatigued, and after holding a council they decided to go no farther.

26. The rising tomb a lofty column bore.
27. I saw two men digging a well with straw hats.
28. Mrs. —— of Troy was killed Wednesday morning while cooking her husband's breakfast in a shocking manner.
29. The next is the tomb of the Abbot Vitalis, who died in 1082, and was formerly covered with plates of brass.
30. I counted twenty-five meteors, the other night, sitting on the front piazza.
31. There is on exhibition at the high school a map of Italy drawn by a pupil seven feet long and four and a half feet wide.
32. An aged woman killed a snake that came into the house with a fire-shovel, after all the rest of the family had fled.
33. If fresh milk does not seem to agree with the child, boil it.
34. I cannot tell you, if you ask me, why I did it.
35. This monument was erected to the memory of John Smith, who was shot, as a mark of affection by his brother.
36. Anybody could see that mother had been crying, with half an eye.
37. The farmer went to his neighbor and told him that his cattle were in his fields.
38. The visitor's eye will be struck, on entering the room, with a porcelain umbrella.
39. The Athenians wrote the name of the person whom they wished to banish on a shell.
40. His son Rip had grown to be a man, and he inherited all of his good nature and laziness.
41. The patent sounding board and equalizing scale are only found in the Mathushek piano.

42. "No," said the bashful boy, "but I have wished that I could drop through the floor a thousand times."
43. And thus the son the fervent sire addressed.
44. There were many elegant presents, including a solid silver set and a patch-work quilt from the bride's grandmother, containing 4230 separate pieces.
45. I never expect to be a good writer.
46. I don't think that *skedaddle* is a good word.
47. Mr. Osborn's father died when he was eight years old, and from that time he was confined to the house for seven years with ill-health.
48. Five dollars reward offered for the discovery of any person injuring this property by order of the chief of police.
49. Many soldiers have died since the war ended from diseases the foundation of which was laid in the service.
50. The swallows come back each year to the places which have previously sheltered them, without map or compass.

EMPHASIS.

General Rule. — The words of a sentence should be so arranged that the emphasis in reading will naturally come upon the main parts of the sentence, the Principal Subject and the Principal Predicate.

Special Rules.

1. The Principal Subject. — The principal subject, it must be remembered, is not, in all cases, the grammatical subject of the sentence. Sometimes it is in the objective case, as in the sentence, "You have heard the story of *Paul Revere's ride*." Here the most important thing spoken of is not the grammatical subject *you*. The

emphasis in reading will naturally come upon the last three words, which constitute the principal subject. Notice how the sentence loses its force if we say, Of the story of *Paul Revere's ride*, you have heard.

The place of the principal subject is commonly at the beginning of the sentence, but stronger emphasis is often secured by inversion.

"Great is *Diana of the Ephesians!*" is far more emphatic than *Diana of the Ephesians* is great.

Often, too, and especially in sentences which contain participial phrases or clauses, it is well to dispose of the modifiers first, and then to introduce the principal subject.

Ex. "Allowing for the exaggeration of friendship and poetry, *Tennyson's tribute to his friend* is just and well deserved."

2. The Principal Predicate. — The same suggestions will apply to the principal predicate. Let the modifiers be so arranged that the Principal Subject and the Principal Predicate shall stand out clearly in the sentence.

Proper emphasis may often be secured by changing the verb from the passive form to the active.

EXERCISE.

(*a*) Point out the principal subject and the principal predicate of each sentence.

(*b*) Reconstruct the sentence, so as to increase the emphasis.

1. That the empire has provinces which blend something of foreign genius with their national character, on her every frontier, is of the greatness of France one important element.

2. She, being ambitious to perform the same exploit, darted from her nest and fixed her talons in a large sheep.
3. Surely no man can be fully compensated for the loss of education by great wealth.
4. She is a woman who, in domestic pursuits, is fully occupied.
5. The English language, spoken in the time of Elizabeth by a million fewer persons than to-day speak it in London alone, now girdles the earth with its electric chain of communication, and voices the thoughts of a hundred million of souls.
6. By the missionaries, the volcano at Ternate, or in some part of the Moluccas, was supposed to be in action.
7. Henry Small, a mill operative, was struck at Riverpoint, R. I., at 6.15 this morning, while walking on the track of the New York and New England railroad, by an extra engine, and instantly killed.
8. From Charleston Harbor, having gained a booty of between seven and eight thousand dollars, the pirates sailed away to the coast of North Carolina.
9. By means of a simple affair called the hektograph, we can make some fifty copies of a written paper.
10. Some people think that it is "the Eastern question" which is the really serious problem of to-day.
11. When this man's talents were recognized, it was too late; for he and his wife had died in obscure poverty.
12. To imprison all of the crew seems unjust, although care should be taken that the murderer does not escape.
13. A man, having incautiously stepped into an air-hole, was drowned yesterday at Lake Whitney, while cutting ice.
14. While the storm was raging, a tree was struck by a flash of lightning, which was the only flash seen during the storm, and which looked like a ball of fire.

15. A brazen statue of Justice stood in the public square, once in an ancient city, whose name I no longer remember, raised aloft on a column, upholding the scales in its left hand, and in its right a sword.

UNITY.

General Rule. — The parts of a sentence should be so arranged that unity of thought shall be maintained.

Special Rules.

1. Change of Subject. — The subject should be changed as little as is unavoidable. This rule does not, of course, mean that a sentence must never contain more than one subject.

Ex. "The vessel made for the shore, and the passengers soon crowded into the boats, and the beach was reached in safety, where the inhabitants of the island received them with the utmost kindness."

This sentence contains four subjects, — *vessel*, *passengers*, *beach*, and *inhabitants*. It is evident that the principal subject is *the passengers*. The sentence should read, The vessel having made for the shore, the passengers soon crowded into the boats and safely reached the beach, where they were received with the utmost kindness by the inhabitants of the island.

2. Relative Clauses. — Unity of thought is often destroyed by a loose arrangement of relative clauses. A sentence may properly contain two or more relative clauses having a common dependence upon the principal clause; as, for example, —

"This is the most charming chapter in the story, which is full of pleasant incidents and which the reader will find well worth perusal."

Here both relative pronouns refer to *story*. But in the sentence, "We had no lack of entertainment during the time which we spent in the city, which seems very gay and attractive," the relative clauses are wrongly used. The second *which* refers to *city* in the preceding relative clause. The first *which* refers to *time*.

"And which." The following sentence illustrates a common error in construction: —

"His is a style abounding in strength and vivacity *and which* never transgresses the bounds of literary propriety."

It must be remembered that *and* is a co-ordinate conjunction, and that it should, therefore, join words or phrases or clauses which are of the same kind. In this sentence, *and* joins a participial phrase to a relative clause. Both modifiers may be made participial or both relative, as follows: —

(*a*) His is a style abounding in strength and vivacity and never transgressing the bounds of literary propriety.

(*b*) His is a style which abounds in strength and vivacity and which never transgresses the bounds of literary propriety.

3. Too Many Ideas. — Ideas which have no close connection should not be crowded into the same sentence. Long and rambling sentences are very likely to contain other faults besides lack of unity.

Ex. "As we drove along, we met a young lady in full lawn-tennis costume, and passed a house where there was a handsome flower-garden and where Mr. Gray lives, who is

the teller of the bank and who owns a superb St. Bernard dog."

4. Parentheses. — Avoid the use of parentheses. A parenthesis is commonly a sign of careless construction.

Ex. "One day last week (Wednesday, I think) we went nutting."

In the following sentence, the parenthesis is allowable, but a division into two sentences would be a better arrangement: —

"Then said the Shepherds, 'From that stile there goes a path that leads directly to Doubting-Castle, which is kept by Giant Despair; and these men (pointing to them among the tombs) came once on pilgrimage, as you do now, even until they came to that same stile.'"

5. Supplementary Clauses. — When the expression of a thought is apparently complete, no additional clause should be "tacked on" at the end.

Ex. "There is to be a grand wedding next week, to which we are all to be invited; *or, at least, so I hear.*"

EXERCISE.

(*a*) Which of the special rules is violated?

(*b*) Correct the sentence so as to maintain unity of thought.

1. There are eighteen hundred figures on the front of the cathedral, and its two steeples are unequal in height.
2. Many a man (and good ones, too) goes the downward way, for want of a helping hand.
3. After we came to anchor, they put me on shore, where I was welcomed by all my friends, who received me with the greatest kindness.

4. I saw a chair which once belonged to James K. Polk — one of the presidents, you know.

5. His companion was a short, stout man, with a gray beard and bushy hair, and as they approached the top, Rip heard noises like peals of thunder.

6. Washington died of the sore throat, and was six feet three inches tall.

7. They told stories and read newspapers that were months old, that were left by some traveler on his way to the Catskills, which were then and are now noted for their scenery.

8. Can you not see that one can do whatever he sets his heart upon doing — if it is possible?

9. There are people (and their name is legion) who have no aim in life but to have a good time.

10. A violent storm drove me to the coast of Sardinia, which is free from all poisonous herbs except one, which resembles parsley and causes those who eat it to die of laughing.

11. Dr. Kane described the Arctic silence as sometimes almost dreadful; and one day at dinner, while Thackeray was quietly smoking and Kane was fresh from his travels, he told them a story of a sailor reading Pendennis.

12. People have the most disagreeable habit (when I wear this hat) of staring at me.

13. They fly swiftly and mostly by day, and their food consists of seeds and berries and small shell-fish.

14. I went to town last week — about the only thing I did.

15. The most important rules, definitions, and observations, and which are therefore the most proper to be committed to memory, are printed in large type.

16. I could not go, but the girls went, and when the party was over, it was moonlight, and so the ride home was very delightful.

17. You will probably be at home by New Year's, I haven't a doubt.

18. He found the roof fallen in, and there was a skinny dog running about that looked like Wolf, and he called him by name, but the dog turned around and showed his teeth.

19. His death was due to nervous prostration, and he had reached the age of forty-seven years.

20. We stopped at Dijon, and though the town has been ransacked many times, it still shows its antiquity.

21. While Mary remained with us, our family expenses doubled, our food disappeared in the most marvelous manner, the dishes that she broke were numerous, and I finally lost patience.

22. We met a man who was riding horseback on the road which leads through the woods.

23. The very day that John left us and I finished reading "Dombey and Son," a storm came on, which wet the hay that Father had been so careful about.

24. We may be sure of the unconsciousness with which the following passage was written, in a letter from a lady to a friend from whom she had been alienated, and who sent her a present which she felt some delicacy in accepting.

25. Their eldest son studied for the ministry, but he has never preached, that I know of.

26. The horses stood still, but we got out, and the snow was coming down very fast, so the path was difficult to find, but home was at last reached.

27. Barnes continued (so wicked a wretch was he) to poison their minds against the innocent lad.

28. The first appearance of the hermitess in Westchester County, New York State — for her cave was in this county — was at the house of my mother's grandfather, who was a deacon in the Presbyterian church.

29. The basement and nearly all of the first floor are completed, as far as the exterior goes.

30. But they were quite as pleased with one another (and perhaps even more so) as though they had each uttered the most remarkable witticisms.

31. For generations to come the old house will open its hospitable doors, unless somebody comes along and tears it down.

32. The doctor was called, and the sick man rallied, but as night came on, the storm increased, and no word came from the fort.

33. The place was approached through a pasture-field, — we had found it by mere accident, — and where the peninsula joined the field (we had to climb a fence just there), there was a cluster of chestnut and hickory trees.

STRENGTH.

General Rule. — A sentence should be so constructed that the thought which it contains shall be expressed with all possible force. Energy and Animation are other names for this quality.

Special Rules.

1. Unnecessary Words. — Cut out all words which do not add anything to the meaning.

The error of using too many words has three manifestations:—

Tautology, Redundancy, and Circumlocution.

(*a*) Tautology consists in repeating the *thought*.

Ex. "Silence reigned, and not a sound was heard."

(*b*) Redundancy consists in using words which are not necessary to the sense.

Ex. "Collect *together* all the fragments."

(*c*) Circumlocution consists in using "round-about" expressions.

Ex. "One of those omnipresent characters, who, as if in pursuance of some previous arrangement, are certain to be encountered in the vicinity when an accident occurs, ventured the suggestion."

This is a round-about way of saying, "A bystander advised."

2. Words of Connection. — The strength of a sentence is increased by careful use of the words of connection.

(*a*) Avoid "stringing" clauses together loosely with *and* as a connective.

Ex. "They were soon at home *and* surrounded by the family *and* plied with questions as to what they had seen *and* what they had heard *and* soon the neighbors came in *and* then the whole story had to be told again."

In this sentence, there is lack of unity as well as lack of strength.

In a sentence containing a series of words or expressions in the same construction, insert conjunctions be-

tween each two words or expressions if the intention is to make the mind dwell upon each particular.

Ex. "And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell: and great was the fall of it."

But when the author's object is to give a many-sided view of a subject, or to convey the idea of rapid movement, the conjunction should be omitted.

Ex. "Charity beareth all things, believeth all things, hopeth all things, endureth all things."

"One effort, one, to break the circling host;
They form, unite, charge, waver, — all is lost!"

(*b*) Do not weaken the sentence by the omission of the relative pronoun. Such omissions are allowable in familiar conversation, but rarely in careful writing.

Ex. "The idea [which] he is working on is fraught with great possibilities."

(*c*) Do not have two prepositions govern the same noun. This awkward construction is called "splitting particles."

Ex. "He ran *by*, but did not look *into*, the windows."
Better: He ran by the windows, but did not look into them

3. Contrasts. — Contrasted members of a sentence should be similar in construction.

Ex. "The President holds the Executive power of the land, but the Legislative power is vested in Congress."

The contrast is more forcible if we say, The President holds the Executive power of the land; but Congress, the Legislative power.

4. Conclusion. — The mind naturally dwells upon the last part of a sentence. Care should, therefore, be taken to have the last word a forcible one. Avoid closing a sentence with an insignificant word or phrase; as, for example, an adverb or a preposition or such a phrase as *to it*, *by it*, etc.

Ex. "That is a danger which young children are exposed *to*."

The sentence should read, That is a danger to which young children are exposed.

Ex. "None but capital letters were used *formerly*."

The idea is more forcibly presented if we say, *Formerly*, none but capital letters were used.

Exceptions. — The adverb and the preposition may come at the close of the sentence when they are very closely related to the verb; as, for example, in the expressions, *to laugh at*, *to lay hold of*, *to clear up*, *to urge on*.

An adverb may properly close a sentence in an antithesis, where the adverbs are the contrasted words.

Ex. "In their prosperity, my friends shall *never* hear of me; in their adversity, *always*."

It should be noted, also, that if we have to choose between a weak ending and a stiff, unnatural arrangement, the former is the less serious fault.

"It would have been well for him if he had thought of it" is better English than, It would have been well for him if he of it had thought.

5. Climax. — Whenever it is possible, arrange words and clauses so as to make an effective climax. The last

clause of a sentence and the last paragraph of an essay should ordinarily be the strongest one.

Example of faulty climax: "Where shall I find hope, happiness, a clear conscience, friends, money?"

Corrected: "Where shall I find money, friends, hope, happiness, and a clear conscience?"

EXERCISE.

(*a*) Which of the special rules is violated?

(*b*) Change the sentence so as to increase its strength.

1. He seems to enjoy the universal esteem of all men.
2. Summer is warm but extremely pleasant; while winter brings gloomy days and cold.
3. My goat, my children, my dog, I shall never, never see again.
4. Will you please raise up this window?
5. Opening the portfolio, she found it contained several poor little sketches.
6. They always entered school together every morning.
7. From appearances, she seemed to be a stranger.
8. The birds were singing their lays of thanks and gratitude.
9. The glen is an extremely beautiful and delightful spot.
10. Insects, men, beasts, are all creatures of God's hand.
11. Some sow good seed, and others deposit in the ground that which can yield no harvest.
12. The freshet destroyed life and property and washed away thousands of hencoops.
13. Maud is extravagantly fond of those exquisitely beautiful water lilies which are so extremely abundant on the lake.
14. It is a great privilege to assemble and meet together.

15. On account of the small number of seats available, no ladies will be admitted, only the men.
16. Do not judge a book by its cover; neither should we choose a man for a friend because he is handsome.
17. They are descended from, but are not closely related to, the present generation of the Taylors of Portchester.
18. I am extremely glad to see you, and exceedingly sorry that I have kept you waiting so terribly long.
19. Phidias, the most renowned sculptor the world has ever seen, has never had an equal, before or since.
20. The youngest soon reappeared again with some of his father's cast-off clothing on.
21. The least that is said on the subject, the soonest it will be mended.
22. The glory of man, his power, his greatness, depend on essential qualities.
23. From whence did he come?
24. He took it from, and would not return it to, the child.
25. The monument towers to a lofty height towards the sky.
26. Do you see that monstrous large bird which this very minute flew out of the identical tree under which you are sitting?
27. He saw before him ruin, defeat, disaster, and broken health.
28. The gentle old lady was deceived by false misrepresentations.
29. Philadelphia is the largest in extent, but New York contains a greater number of inhabitants.
30. He walked to the table and took up his hat and bade adieu to his host and took his departure.
31. The Emperor was so intent on the establishment of his absolute power in Hungary that he exposed the empire doubly to desolation and ruin for the sake of it.
32. She is a novice: that is to say, a green hand at making bread.

33. The pain was almost intolerable to be borne.
34. Sit down and ~~take~~ a seat.
35. She regrets that the multiplicity of her engagements precludes her accepting your polite invitation.

HARMONY.

General Rule. — A sentence should be constructed with due regard to a pleasing effect upon the ear.

It must be evident, that while Harmony is a very desirable quality of sentences, it is less important than Clearness, Unity, or Strength. In applying the special rules, therefore, care should be taken not to sacrifice the sense to the sound.

Special Rules.

1. Pleasant Sounds. — Pleasantness of sound, or Euphony, as it is called, is best secured by avoiding the use of words, or combinations of words, which are difficult to pronounce. The most melodious words are such as contain a blending of vowels and consonants, especially if some of the consonants are liquids. Compare the following, as to Euphony: —

"He arbitrarily singled out an inexplicably scrubby shrub and peremptorily reprimanded the giggling, but shame-faced, Driggs for having haggled all the shrubbery instead of properly pruning it."

"I love the old melodious lays
Which softly melt the ages through,
The songs of Spenser's golden days,
Arcadian Sidney's silvery phrase,
Sprinkling our noon of time with freshest morning dew." *Whittier.*

Examples of disagreeable combinations of sounds: —

He will wilfully persist; I can candidly say; in an analogous case.

2. Needless Repetition. — Avoid repeating the same word in a sentence or a paragraph. Aim to secure variety of expression.

Ex. "The general *ordered* the captain to *order* the soldiers to observe good *order*."

Better: The general directed the captain to see that the soldiers observed good order.

3. Rhythm. — The words should be so arranged that the accents shall come at intervals convenient for the reader or speaker. The harmonious flow of sounds made by the rise and fall of tone is called Rhythm. No definite rules for the arrangement of accents can be given. The ear must be trained to recognize any interruption to the smoothness of sound.

Take the following sentence from Irving: —

"It is delightful, in thus bivouacking on the prairies, to lie awake and gaze at the stars; it is like watching them from the deck of a ship at sea, when at one view we have the whole cope of heaven."

It is evident that there is something wrong in the sentence. "It doesn't sound right," would be a very natural criticism. If we examine the sentence, we shall find that between the words "watching" and "heaven" are nineteen successive monosyllables.

Such a sentence may be greatly improved by inserting one or two longer words in place of the short ones. A succession of words of one syllable is very likely to destroy the rhythm of a sentence.

4. Cadence at the Close. — Words should be so arranged as to give an agreeable cadence at the close of a sentence. By cadence is meant the falling of the voice. Avoid closing a sentence with a small word or with a succession of unaccented syllables.

Such a construction is lacking in strength as well as in harmony. Words of three syllables, accented on the second, and words of four syllables, accented on the first and third, make pleasant cadences.

Ex. de-light'-ful; in-ter-ces'-sion.

Example of faulty cadence: —

"In the farming districts, where the people are fully as well educated as those of any rural district in the United States, the servants form part of the family circle at the table, around the hearth-stone, or in the pew at church; they share the best sleeping apartments of the family, wear just as good clothing as the master and mistress, and the maids, if they are pretty, get as much attention from masculine visitors as the daughters of the house, *too*."

5. Adapting the Sound to the Sense. — Whenever it is possible, and particularly in description and narration, the sound should be adapted to the sense. The use of the figure onomatopœia, which has already been explained, gives vividness and animation to the style.

A fine example of this kind of harmony is given by Longfellow in "The Courtship of Miles Standish": —

"Silently out of the room then glided the glistening savage,
Bearing the serpent's skin, and seeming himself like a serpent,
Winding his sinuous way in the dark to the depths of the forest."

Compare these two descriptions from Milton's "Paradise Lost," one referring to the opening of the gates of Heaven; the other, of the gates of Hell: —

"Heaven opened wide
Her ever-during gates, harmonious sound,
On golden hinges turning."

"On a sudden, open fly
With impetuous recoil and jarring sound,
The infernal doors; and on their hinges grate
Harsh thunder."

Poe's poem, "The Bells," Southey's "Cataract of Lodore," Tennyson's "Bugle Song" and "Brook," are more extended illustrations.

EXERCISE.

(*a*) Explain the lack of harmony.
(*b*) Correct the sentence.

1. The gas up blazes with its bright white light.
2. In India, innocent infants are thrown into the Ganges.
3. To two tunes, I have made up my mind never to listen.
4. One cannot imagine what a monotonous being one becomes if one constantly remains turning one's self in the circle of one's favorite notions.
5. The public library will be of special value, especially to young men.
6. Which witch was first burned?
7. I can can fruit better than Mother can.
8. She said, loud enough for those near to hear, "What a fright!"
9. Looking up, the cobbler saw approaching a stranger of very strange appearance. "Good morning," said the stranger.
10. Starting again, he heard his name called again.
11. 'Twas thou that soothedst the rough rugged bed of pain.

12. Some chroniclers, by an injudicious use of familiar phrases, express themselves sillily.
13. The rules of emphasis come in in interruption of your supposed general law of position.
14. A mild child is liked better than a wild child.
15. If the major had wished to communicate anything of importance, why did he not come here and say it?
16. Base natures joy to see hard hap happen to them they deem happy.
17. Even is come, and from the dark park, hark!
The signal of the setting sun, one gun;
And six is setting from the chime, prime time
To go and see the Drury Lane Dane slain. *Thomas Hood.*
18. He had been gone from the village twenty years, and what was one night to him on the mountains was in reality twenty years.
19. The trees over our heads formed a leafy curtain, as it were.
20. There was now but a little of the opening remaining above water. It was like the arch of a bridge, under which rushed the foaming water. Leaning forward the engineer saw a black object floating on the water.
21. The reason is that one is constantly enjoying himself all the time by the countless beauties which he sees, so that when he returns home, it seems as though he had not seen half the scenes which there are to be seen.
22. It is safe to say that Rome in her palmiest days never had such a combat as that.
23. "Well," he exclaimed, "this is truly rural!"
24. He used to use many expressions not usually used.
25. She said that that that that that sentence contains is an adjective.

SYNOPSIS OF THE SUBJECT "SENTENCES."

Kinds of Sentences.

- Grammatical.
  1. Simple.
  2. Complex.
  3. Compound.
- Rhetorical.
  1. Periodic.
  2. Loose.
  3. Balanced.
  4. Short and Long.

Construction.

- I. Clearness.
  1. Adverbs.
  2. Modifiers in General.
  3. Pronouns.
  4. Squinting Construction.
- II. Emphasis.
  1. Principal Subject.
  2. Principal Predicate.
- III. Unity.
  1. Change of Subject.
  2. Relative Clauses.
  3. Too Many Ideas.
  4. Parentheses.
  5. Supplementary Clauses.
- IV. Strength.
  1. Unnecessary Words.
     - Tautology.
     - Redundancy.
     - Circumlocution.
  2. Words of Connection.
  3. Contrasts.
  4. Conclusion.
  5. Climax.
- V. Harmony.
  1. Pleasant Sounds.
  2. Repetition.
  3. Rhythm.
  4. Cadence at Close.
  5. Adapting Sound to Sense.

MISCELLANEOUS SENTENCES.

1. The Hindoos, when they see the black disk of our satellite advancing over the sun, believe that the jaws of a dragon are gradually eating it up.
2. All the crew were rescued, although all were almost frozen.
3. Mr. French killed a burglar just as he was entering his door.
4. He that hath passed many stages of a good life, to prevent his being tempted to a single sin, must be very careful that he never entertain his spirit with the remembrances of his past sins.
5. In the middle of the Campus is an inclosed space where the body of Augustus was burnt, also constructed of white stone, surrounded with an iron rail, and planted in the interior with poplar trees.
6. There is a story of a father whom his son resolved to rob. Having left unguarded the key of his escritoire, as if through forgetfulness, the thief rushed towards the gold.
7. If we all combine our forces together, we shall be strong enough to resist.
8. The reception which the actor received when he stepped upon the stage was enthusiastic and prolonged to an almost unprecedented degree.
9. Fruit-owners became exasperated over such petty thefts, and it was only a day or two ago that a man who has a fine grape-arbor and several fruit-trees called and asked the judge if he could not shoot boys that trespassed on his place with pepper and salt.
10. Butter for sale. We have received a shipment this morning of 500 tubs. The quality is fine and put up in new firkins.

11. The famous poisoned valley of Java (Mr. Loudon, a recent traveller in that region, tells us that it is filled with skeletons of men and birds) has proved to be the crater of an extinct volcano.
12. Another girl, eight years of age, secreted and saved herself under the flooring of the house, whose husband, in later years, was one of the trustees of Whitman College.
13. The houses are built of small yellow bricks which were brought from Holland, with latticed windows and gable fronts surmounted with weather-cocks.
14. The settler here the savage slew.
15. During Tuesday's thunder-shower, the lightning killed a child and struck a large chestnut-tree on the top of Great Hill, breaking a piece of it off.
16. I shall grant what you ask readily.
17. We also get salt from the ocean, which is very useful to man.
18. A steel engraving is suspended from the back end of the hall, of the "Heroes of the Revolution."
19. The old woman used to tell us how her son died in a way that took the color from our childish faces.
20. And so, amid the laughter of my friends, aged 25 years, weighing 114 lbs., never having sowed an oat or milked a cow, I laid away the yardstick and took up the fork and hoe.
21. The Romans understood liberty, at least, as well as we.
22. John Keats, the second of four children like Chaucer and Spenser, was a Londoner.
23. I rashly once, and only once, tried to keep up with him on a snow-slide, and only succeeded in making myself feel, from my head to my heels, like a very-much-grated nutmeg.

24. The quick-silver mines of Idria, in Austria (which were discovered in 1797, by a peasant, who, catching some water from a spring, found the tub so heavy that he could not move it, and the bottom covered with a shining substance which turned out to be mercury) yield every year, over three hundred thousand pounds of that valuable metal.
25. The Great Stone Face was discovered while building a road through the Notch.
26. She is a perfect woman; or, at any rate, as nearly perfect as ever a woman was.
27. Human beings have and do inhabit these dreary regions.
28. Everything is as clean as possible, which is scrupulously so.
29. Though virtue borrows no assistance from, yet it may often be accompanied by, the advantages of fortune.
30. This is the principle I refer to.
31. I am an early riser, but my wife is a Presbyterian.
32. A squirrel can climb a tree quicker than a boy.
33. They saw sailing down the river in a dreadful procession, dead bodies, roofs of houses, trees, cows, horses, and the surface of the water was strewn with boards.
34. The beaux of that day used the abominable art of painting their faces as well as the women.
35. The cellar of the school-house is still somewhat visible, in which a girl of thirteen years saved herself from the tomahawk in the massacre, and afterward became the wife of a Methodist minister.
36. The West End is considerably worked up over the mysterious disappearance from home of Mr. Jenkins, who resides at 45 William St., without the knowledge of his friends and relatives.
37. This is a hospital for old veteran soldiers.

38. A polished copper plate is covered with varnish or wax prepared for the purpose, and upon it is drawn, line for line, as it is intended to appear on paper with a sharp needle, which scratches through the preparation on the plate, leaving it bare.
39. He has already and will in the future, study German.
40. Cheese are higher, and we think that we are lower than any other house in the city on the price.
41. Deceased was last seen by a policeman at 11 o'clock Wednesday night, on the New York dock, with his feet hanging over the pier conversing with a desperate thief.
42. For Sale. New Mackerel in ten-pound kits and five-pound tins, heads and tails off.
43. Hydrophobia (which is derived from two Greek words, meaning *fear of water*, and is so called from the aversion to that element which it produces in human patients suffering from its attack, though it seldom causes a similar aversion in the animal from whose bite it originates) sometimes does not display itself for months after the poison has been received into the system.
44. He has the refusal of the lot which fronts Trumbull Street for a week.
45. No one would have guessed the relations that had once existed (perhaps existed still) between these two.
46. She then spoke and said, "What can I do for you, my poor child?"
47. The muffs carried this season — some of them at least — are very small.
48. He should never marry a woman in high life that has no money.
49. Just after the big sloops crossed the finish line, a heavy rain storm set in with a dense fog, and the finish of

the schooners and smaller classes could not be seen except from the judges' boat, and only with difficulty then.

50. We soon came upon a ~~little~~ diminutive rivulet.

51. The subject of which I shall now treat is not a subject of general interest; but no other subject is of greater importance to the subjects of this kingdom.

52. The remains of a man killed forty years ago were discovered, ploughing in Central Garden.

53. The same artist's full-length portrait of Ex-President Hayes was sent to Harvard College, where it is to hang in the Memorial Hall, last week.

54. The boat pushed off to the shore, but speedily returned with a dying man, which the Chinese had placed in the boat, who they affirmed had been mortally wounded from the blow which had been received from the piece of wood.

55. My Christian and surname begin and end with the same letter.

56. Soon the sky grew dark and then darker, until it was almost black, then the thunder began, and soon came the rain, and all nature was refreshed, but we were more than refreshed, as we could find no shelter.

57. The mosaic portraits of one hundred and fifty bishops encrust the long surface above the finely-wrought round archways, which terminate in a tribune that is entered through a royal arch, inlaid with precious colors that have defied moisture and damp, and are as brilliant as when the ancient workmen embedded them there.

58. We cannot excel in any work without attention to the trifling minutiæ.

59. The forbidding by husbands of the public to trust their wives occupies the papers in this vicinity a good deal of late.

60. Alfred the Great was noted for the ease with which he remembered the songs of the minstrels and his taste for the literature of that time.

61. I have just made arrangements for forwarding four bales of goods.

62. He blew out his brains after bidding his wife good by with a gun.

63. But we have duplicates of each, agreeing in movement though differing in measure, and which make different impressions on the ear.

64. The weight of the skeleton alone [of a whale] was thirty-one tons, and was afterwards exhibited in London and Paris.

65. These various delays delayed the commencement of the battle.

66. We are both agreed that the sentence is wrong.

67. The manufacture of China ware, which is employed both for useful and ornamental purposes in China, has been practised in that country from such an early period that tradition is even silent not only as to the date of its origin, but also as to the name of the individual to whom the nation is indebted for the discovery.

68. The President is represented in life size and stands in front of a red curtain and by a chair covered with red stuff on which lie his coat, hat, and a roll of paper, engaged in conversation.

69. Dr. Johnson was once arrested for a debt of five guineas, the author of the dictionary.

70. No learning is generally so dearly bought, or so valuable when it is bought, as the learning that we learn in the school of experience.

71. Sacred to the memory of John Stone, who lost his life at sea while attempting to rescue a passenger who accidentally fell overboard, aged 19 years.

72. In colder waters they prey upon the white whale, that is somewhat sluggish in its movements, — at least, when compared to its murderous cousin.
73. Few people learn anything that is worth learning easily.
74. Mr. Carlyle has taught us that silence is golden in thirty volumes.
75. At the Red Men's base-ball game Friday afternoon, a victim of a fracture was made of a member of the Pootatuck nine: Johnson broke his left wrist.
76. After meals they drink their coffee and smoke their cigarettes, women as well as men.
77. He received my remarks on the terrors which he seeks to inspire with great good nature.
78. We have two school-rooms sufficiently large to accommodate one hundred and fifty pupils, one above the other.
79. In merely correcting the grammar, the sentence may be left inelegant.
80. The reason I ask you to do this is because you don't seem to have anything else to do.
81. Work has been resumed again at the feldspar quarry. It is carried to Bedford Station, on the Harlem Railroad, and forwarded to New York.
82. The instrument had been purchased (appropriately enough "for a mere song") for Martha years ago.
83. I never saw such a boy in my life.
84. The spire of the church is one of the most beautiful in the state, and the interior has been decorated.
85. We should constantly observe the way words are used by the best writers.
86. A chain of confections in imitation of silver held the bird of wisdom to his candied perch, the links of which were as nicely made as the links of a watch-chain.

87. Cheops built the largest pyramid in Egypt which bears his name.
88. She had a child in the carriage that she called Alphonso.
89. The carriage stopped at the small gate which led by a short gravel walk to the house amidst the nods and smiles of the whole party.
90. Each clergyman declares aloud that he believes it a dozen times every year of his life.
91. After the great flood at Mill River (the havoc caused by which is vividly remembered by the Connecticut Legislature which visited the scene of the disaster) he took the contract for rebuilding the bridges.
92. If I mistake not, I think I have seen you before.
93. The leaves of plants radiate the heat which comes to them from the sun with great rapidity.
94. From the deacon's house she wandered to the mountains and found this cave, by what means no one ever knew, and made it her home, as she called it.
95. His estimate, then, is that the industrious and skilled in all trades are better off or in improved circumstances to an extent that should be admitted, as most decided and perceptible, over their condition and circumstances ten years ago.
96. The Gilyaks rank several degrees lower in the scale of beauty, or rather the lack of it.
97. We did not find anything in the domestic architecture very characteristic and which spoke even in the mildest way of Roman power or Gothic force.
98. He is a man of truth and veracity.
99. We fear that Mother will never recover back her health again.
100. She is fairer, but not so amiable as her sister.
101. Homer was the greater genius, but Virgil is thought to have excelled him as an artist.

102. The following is a copy in the handwriting of a lady who died 110 years ago of Quaker "grace before meat" in Philadelphia.

103. Having been in Paris for the express purpose of selecting the very newest that the Parisian market affords, you are most respectfully invited to call and inspect, assuring you that you will find my stock of special interest.

104. I notice your advertisement for an organist and music-teacher, either lady or gentleman. Having been both for several years, I offer you my services.

105. The committee would further recommend some change in the internal arrangements of the building, as a large number of seats have long been occupied by the scholars that have no backs.

106. Her own story was that she had a quarrel with the deceased, first about her wages, and secondly about the soup, and that she seized the deceased by the throat, and she fell, and when she got up, she was looking for something to strike her with, and upon this she struck the deceased a blow on the throat, and she fell and died almost instantaneously.

107. The kangaroo is the largest quadruped yet discovered in Australia, measuring, when full grown, about five feet from the tip of the nose to the tail, the tail being about three feet, and weighing about one hundred and fifty pounds.

108. You have already been informed of the sale of Ford's Theatre, where Mr. Lincoln was assassinated, for religious purposes.

109. The name of our teacher is Miss Merton, and a very good one when she cares to be.

110. Homer was not only the maker of a nation, but of a language and of a religion.

111. As we came along the road, we came to a field where a very pleasant-faced peasant was making hay.

112. The very things which I needed for the journey ~~which I was going to make~~ were not to be procured in the little village ~~which~~ was then my home.

113. She is a widow woman with two twin daughters.

114. Mr. Brooks played a very noble overture.

115. A shell exploded to-day at the Waxholm fort, commanding the approach to the city, killing nineteen men and wounding many others, including three officers.

116. Thanking our many customers for their patronage in the past and hoping to serve them better in the future will be the ambition of the firm.

117. Wanted, a horse for a lady, weighing about nine hundred pounds.

118. The sort of weed which I most hate (if I can be said to hate anything which grows in my own garden) is the "pusley," a fat, ground-clinging, spreading, greasy thing, and the most propagatious (it is not my fault if the word is not in the dictionary) plant I know.

119. Died. In this city, August 3, Kate, only child of John and Mary Smith, and grandchild of Jacob Smith, aged six months.

120. Strayed or Stolen. From the vicinity of Lake Whitney, a bay mare with a white star in her forehead, hitched to a business wagon, running part yellow.

121. He never spoke to me, never sought to make his presence an intrusion in any way; he irritated me, nevertheless.

122. It was just at this time that the handwriting appeared upon the wall which Daniel interpreted.

123. Wanted, a nurse for a child two years old, who is a good seamstress.

124. When that tremendous clap of thunder came, everybody thought he was struck within a radius of a mile.

125. One morning when they arose to their astonishment they saw a beautiful marble palace bûilt for King Cadmus.

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CHAPTER VIII.

PUNCTUATION.

Uses of Punctuation Marks. — The chief uses of punctuation marks are the following: —

1. To make the meaning clear.
2. To show the grammatical construction.

Value of Correct Punctuation. — The following illustration furnishes abundant proof that the study of punctuation is too important to be neglected. With one style of punctuation, we have the following startling statement: —

> "Every lady in this land
> Hath twenty nails, upon each hand;
> Five, and twenty on hands and feet.
> And this is true, without deceit."

By a slight change of punctuation, the true meaning becomes apparent: —

> "Every lady in this land
> Hath twenty nails: upon each hand
> Five; and twenty on hands and feet.
> And this is true, without deceit."

General Rules for Punctuation. — Learn to punctuate a sentence *while you are writing it*, indicating by the proper marks the grammatical relations between

the parts of the sentence. Many pupils form the bad habit of writing a whole paragraph and then sprinkling in the commas afterwards. This is almost as bad as it would be to write the paragraph and then go over it to dot the *i*'s and cross the *t*'s. Remember that, while punctuation is, to some extent, a matter of individual taste and judgment, there are certain fixed rules which every person of fair education is expected to observe. These special rules will be considered in order.

The Most Common Punctuation Marks. — The points most frequently used are the Comma, the Semicolon, the Colon, and the Period. The Period marks the close of a sentence. The Comma, the Semicolon, and the Colon mark three degrees of separation in the parts of a sentence. The Comma should be used to indicate the smallest degree of separation; the Semicolon, a greater degree; and the Colon, the greatest of all. This simple rule may be illustrated by the following sentences: —

1. Three of the most important modern languages are the French, the German, and the English.
2. Three of the most important modern languages are the French, which is the most graceful; the German, which is the most forcible; and the English, which contains the good elements of both the others.
3. Three of the most important modern languages are the following: the French, which is the most graceful; the German, which is the most forcible; and the English, which contains the good elements of both the others.

SPECIAL RULES FOR THE COMMA.

Rule 1. Words or Phrases in Pairs. — Words or phrases in pairs should have a comma placed after each pair.

Ex. "Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote."

"The sunny morning and the gloomy midnight, the bleak winter and the balmy spring, alike speak to us of the Creator's power."

Rule 2. Contrasted Words or Phrases. — Words or phrases which are contrasted with each other should be separated by commas.

"We live in deeds, not years."

"There are few voices in the world, but many echoes."

Rule 3. Inverted Expressions. — Phrases and clauses which, by inversion, are placed at the beginning of sentences, should be followed by commas.

Ex. "Wearied by his London life, Irving started for a tour on the Continent."

"In front, the view stretches away to the Brighton meadows and hills."

Rule 4. Introductory and Parenthetical Expressions. — Words and phrases which are used to introduce a sentence, or which are thrown loosely between other parts of the sentence without being essential to its meaning, should be separated from the rest of the sentence by commas.

Ex. "Now, if there was one quality on which that gentleman prided himself more than on another, it was the superiority of his manners."

"I think, also, that 'The Vision of Sir Launfal' owed its success quite as much to a presentation of nature as to its misty legend."

Rule 5. Intermediate Expressions. — Expressions which are not parenthetical, but which come between two important parts of the sentence, as between subject and predicate, between the predicate verb and the direct object, or between the parts of a quotation, should be separated from the rest of the sentence by commas.

Ex. "The vessel, you must understand, was so long and broad and ponderous that the united force of all the fifty was insufficient to shove her into the water."

"I am the king's daughter," she said to him, "and my name is Medea."

NOTE. — If the intermediate expression is *restrictive*, so that it is inseparable in idea from what precedes, no comma should be used.

Ex. The tree *by the garden gate* was blown down last night.

The subject of the verb is not *The tree*, but *The tree by the garden gate*. The expression *by the garden gate* is, therefore, said to be *restrictive*, since it restricts the meaning of the word *tree* to one particular object of the kind.

Rule 6. A Series of Words or Phrases. — Words or phrases in the same construction, forming a series, should ordinarily be separated from each other by commas.

Ex. "The sea carried men, spars, casks, planks, bulwarks, heaps of such toys, into the boiling surge."

NOTE 1. — If there are but two words or phrases, and they are connected by a conjunction, no comma is needed.

Ex. "We think with reverence and gratitude of their toils and sacrifices."

NOTE 2. — If there are more than two words or phrases, with a conjunction between each two, no commas are needed.

Ex. "The back of the chair was curiously carved in open work, so as to represent flowers and fruit and foliage."

NOTE 3. — If the last two words or phrases are not connected by a conjunction, a comma should be placed after the series, unless what follows is a single word or a short expression very closely connected with the series.

Ex. "The katydids, the grasshoppers, the crickets, make themselves heard."

"We are fearfully, wonderfully made."

"One deep, intense, ominous silence pervades that dangerous assembly." [Close connection.]

NOTE 4. — If the conjunction is omitted except between the last two words, *the better usage* is to place a comma before the conjunction.

Ex. "The Teutonic invaders belonged to three tribes, — the Jutes, the Saxons, and the Angles."

NOTE 5. — If two or more adjectives precede a noun, they should not be separated from each other by commas, unless they are in the same construction.

Ex. She wore a pair of soiled white kid gloves.

Notice that while *kid* qualifies *gloves*, *white* qualifies the phrase *kid gloves;* and *soiled*, the phrase *white kid gloves.* These three adjectives are not, therefore, in the same construction, and do not form a series.

Rule 7. Nouns in Apposition. — Words in apposition should, with their modifiers, be separated from the rest of the sentence by commas.

Ex. "When Jason, the son of the dethroned King of Iolchos, was a little boy, he was sent away from his parents, and placed under the queerest schoolmaster that ever you heard of."

NOTE 1. — If one of the terms in apposition is a general title, the comma should be omitted.

Ex. Queen Artemisia built the famous Mausoleum.

The poet Lowell is a native of Cambridge.

NOTE 2. — A title or a degree, following the name of a person, should be separated from the name by a comma.

Ex. Address John W. Dixon, Secretary.

Rev. T. T. Munger, D.D., is the author of "On the Threshold."

NOTE 3. — If the pronoun is used with the noun, for emphasis or in direct address, the comma may be omitted.

Ex. "Hawthorne himself could scarcely have imagined a wilder, stranger story." [Emphasis.]

"Ye men of Athens, I perceive that in all things ye are too superstitious." [Address.]

Rule 8. Nouns Independent by Address. — Nouns or phrases which are independent by direct address

should be separated from the rest of the sentence by commas.

Ex. "Go along, my good Jason, and my blessing go with you."

NOTE. — If strong emotion is to be indicated, the exclamation point should be used instead of the comma.

Ex. "Accursed tree!" cried the chief justice, gnashing his teeth, "would that thou hadst been left standing till Hancock, Adams, and every other traitor were hanged upon thy branches!"

Rule 9. Nouns in the Case Absolute. — Expressions containing the case absolute should be separated from the rest of the sentence by commas.

Ex. "Peace being declared between France and England in 1748, the governor had now an opportunity to sit at his ease in Grandfather's chair."

Rule 10. Relative Clauses. — A relative clause which is not restrictive but which presents an additional thought, should be separated from the rest of the sentence by commas.

Ex. "The man, who proved to be an escaped convict, had in his possession one of the missing papers." [Additional thought.]

"The man who had first spoken then arose and asked the attention of the audience." [Restrictive.]

NOTE 1. If the relative pronoun is immediately followed by a word or a phrase inclosed in commas, a comma should be placed before the relative clause, whether restrictive or not.

Ex. "How beautiful the long, mild twilight, which, like a silver clasp, unites to-day with yesterday!"

NOTE 2. — A restrictive relative clause should be preceded by a comma, if several words come between the relative pronoun and its antecedent.

Ex. "No American could have died, who would have been more universally mourned than Longfellow."

NOTE 3. — If the relative pronoun refers to each of a series of nouns, it should be separated from the series by a comma.

Ex. "He had hopes, fears, and longings, which his friends could not share."

Rule 11. Dependent and Conditional Clauses. — Dependent and conditional clauses, commonly introduced by such words as *if*, *when*, *unless*, *though*, etc., should be separated from the rest of the sentence by commas, unless the connection is very close.

Ex. "If youth are taught *how* to think, they will soon learn *what* to think."

"Were all these changing beauties of form and color to disappear, how unsightly, dull, and dreary would be this world of ours!"

Hawthorne was four years old when his father died. [Close connection.]

Rule 12. Co-ordinate Expressions. — In continued sentences, the co-ordinate clauses, if simple in construction, should be separated by commas.

Ex. Captain Hull then took a key from his pocket, I unlocked the chest, and together we lifted its ponderous lid.

Rule 13. Omission of a Verb. — In continued sentences, containing a common verb, the omission of this verb in any clause except the first should be marked by a comma.

Ex. "Carthage has crossed the Alps; Rome, [has crossed] the seas."

Rule 14. Short Quotations. — Short quotations, or expressions resembling quotations, should be preceded by commas.

Ex. It has been well said, "The tongue is a little member and boasteth great things."

The question now is, How shall we know what are good books?

EXERCISE.

Punctuate the following sentences, giving the rule for each comma.

1. The books which help you most are those which make you think most.
2. One of the best books I ever read, "Little Women," was written by Miss Alcott.
3. The first lady wore a large bonnet; the second, a small bonnet; and the third, no bonnet at all.
4. On the shelves of this cupboard used to lie bundles of sweet marjoram, and pennyroyal, and lavender, and mint, and catnip.
5. The turtles head, tail, and claws were striped yellow, black, and red.
6. Silks rustled, plumes waved, and jewelled embroideries flashed from Genoa velvet.
7. As a rule, the French are fond of fine funerals.
8. Isaac's father being dead, Mrs. Newton was married again to a clergyman.

9. "Well said wise man with the one sandal" cried he.
10. Truth to say he was a conscientious man and ever bore in mind the golden maxim "Spare the rod and spoil the child."
11. Like many authors Whittier has been attracted in the autumn of his life to the rich fields of Oriental literature.
12. Death thinned their ranks but could not shake their souls.
13. While leading this quiet uneventful life Hawthorne began to keep note-books in which he recorded what he saw on his walks what he heard other people say and thoughts and fancies that came to him through the day and night
14. They are not lost but only gone before.
15. Irving was born in 1783; Longfellow in 1807; and Holmes in 1809.
16. A good motto for you my young friends is Make haste slowly.
17. The things which after all sharply distinguish Holmes from other poets are the lyrics and metrical essays composed for special audiences and occasions.
18. Longfellow loved the lights and beacons the mist and fog-bells the sleet and surge of winter.
19. There are chance pictures of Acadian fields New World rivers prairies bayous forests by moonlight and starlight and midday; glimpses too of picturesque figures artisans and farmers soldiery trappers boatmen emigrants and priests.
20. Nothing great or good can be accomplished without labor and toil.
21. Whittier's story "The Rattlesnake Hunter" is based upon this fact.
22. "Be ready to come when I ring the bell" said the old lady.

23. Miss Margaret had deep, calm, honest blue, eyes and wavy, light-brown hair.

24. Critics, historians, essayists, and poets, who had long been Hawthorne's friends joined in the procession to the grave beneath the pines.

25. "I was moderately studious," says Doctor Holmes; and very fond of reading stories which I sometimes did in school hours."

RULES FOR THE SEMICOLON.

Rule 1. Subdivided Members of Compound Sentences. — If the members of a compound sentence are complex in construction, or if they contain commas, they should be separated by semicolons.

Ex. "The seed which you sow is not lost; and the good which you do is not forgotten."

"Holmes is, like Lowell, a humorist; but, like Lowell, he knows how to be earnest, serious, and even pathetic."

Rule 2. Short Sentences connected in Meaning. — Short sentences which have some connection in meaning, but no grammatical dependence upon one another, should be separated by semicolons.

Ex. "The blue sky now turned more softly gray; the great watch-stars shut up their holy eyes; the east began to kindle."

NOTE. — If the sentences are short, simple in meaning, and very closely connected, they should be separated by commas.

Ex. "The fire burns, the water drowns, the air consumes, the earth buries."

Rule 3. Clauses having Common Dependence. — Clauses which have a common dependence upon another clause should be separated from one another by semicolons. If the clause upon which they all depend comes at the beginning of the sentence, the clauses should be separated from it by a comma; if it is placed at the end of the sentence, the comma should be followed by a dash.

Ex. "Science declares, that no particle of matter can be destroyed; that each atom has its place in the universe; and that, in seeking that place, each obeys certain fixed laws."

"The darkening foliage; the embrowning grain; the golden-fly haunting the blackberry bushes; the cawing crows, that looked down from the mountain on the cornfield, and waited day after day for the scarecrow to finish his work and depart; and the smoke of far-off burning woods that pervaded the air and hung in purple haze about the summits of the mountains, — these were the avant-couriers and attendants of the hot August."

Rule 4. Additional Clauses. — A clause which is added to a complete sentence by way of explanation, should be preceded by a semicolon, if the clause is introduced by a conjunction.

Ex. "The water of the river Lethe has one very excellent quality; for a single draught of it makes people forget every care and sorrow."

NOTE. — When a rule is followed by an example introduced by the word *as*, a semicolon should be placed before *as*, and a comma after it.

Ex. *Almost* should be used in the sense of *nearly;* as, The winter is *almost* gone.

Rule 5. Particulars in Apposition to General Term. — When several particulars are in apposition to a general term, *and are simple in form*, they should be separated from one another by commas, and from the general term by a semicolon.

Ex. Cambridge has given us three noted writers; Holmes, Lowell, and Longfellow.

Sentences, as considered in Grammar, are of three kinds; namely, Simple, Complex, and Compound.

EXERCISE.

Punctuate the following sentences, giving the rule for the use of each comma and semicolon.

1. As in ascending the lofty peaks of the Andes we at length arrive at a line where vegetation ceases and the principle of life seems extinct so in the gradations of human character there is an elevation which is never attained by mortal man.
2. Emerson tells us to hitch our wagons to a star and it is a good thing when a romance has a permanent place among the guide-books.
3. Examinations are formidable even to the best prepared for the greatest fool may ask more than the wisest man can answer.
4. The robins are not good solo singers but their chorus like primitive fire-worshippers they hail the return of light and warmth to the world is unrivalled.
5. Concord has been the home of four famous men namely Thoreau Alcott Emerson and Hawthorne.
6. The singing of the great wood-fires the blowing of the wind over the chimney tops as if they were organ

pipes the splendor of the spotless snow the purple wall built round the horizon at sunset the sea-suggesting pines with the moan of the billows in their branches on which the snows were furled like sails the northern lights the stars of steel the transcendent moonlight and the lovely shadows of the leafless trees upon the snow these things did not pass unnoticed or unremembered.

7. To be really wise we must labor after knowledge to be learned we must study to be great in anything we must have patience.

8. The science of numbers measures the earth it weighs the stars it illumines the universe it is law order and beauty.

9. A fisherman it is true had noticed her little foot-prints in the sand as he went homeward along the beach with a basket of fish a rustic had seen the child stooping to gather flowers several persons had heard either the rattling of chariot wheels or the rumbling of distant thunder and one old woman while plucking vervain and catnip had heard a scream.

10. Bryant was robust but not tyrannical frugal but not severe grave yet full of shrewd and kindly humor.

11. Wherefore teach them their multiplication table good Master Cheever and whip them well when they deserve it for much of the country's welfare depends upon these boys.

12. You remember that Bryant first won his fame by a hymn to death and so I think the first poem of Longfellow's which won recognition for him was that translation of those sounding Spanish lines which exalt the majesty of death and sing the shortness of human life.

13. These tourists insist that Emerson lived in Thoreau's Hermitage that Thoreau was present at Concord fight

collecting the arrow-heads of the invaders; that Alcott wrote "The Scarlet Letter;" that Hawthorne wore a black veil, ate only vegetables, and never looked upon the light of day.

RULES FOR THE COLON.

Rule 1. Subdivided Members of Compound Sentences. — If two members of a compound sentence are subdivided by semicolons, they should be separated from each other by a colon.

Ex. "Very good," replied the dial: "but recollect that, though you may think of a million strokes in an instant, you are required to execute but one; and that, however often you may hereafter have to swing, a moment will always be given you to swing in."

Rule 2. Additional Clauses. — If a clause which is added to a complete sentence is *not introduced by a connecting word*, it should be preceded by a colon.

Ex. "He who seldom thinks of heaven is not likely to get there: the only way to hit the mark is to keep the eye fixed upon it."

Rule 3. Formal Quotations. — A quotation which is formally introduced should be preceded by a colon. If the quotation begins on a new line or occupies several paragraphs, the colon should be followed by a dash.

Ex. His voice, exerted to its utmost power, penetrated every recess and corner of the Senate, as he pronounced, in deepest tones of pathos, these words of solemn significance: "When my eyes shall be turned to behold, for the last time, the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union."

"He read on a marble tablet in the chapel wall opposite, this singular inscription: —

'Look not mournfully into the Past. It comes not back again. Wisely improve the Present. It is thine. Go forth to meet the shadowy Future, without fear, and with a manly heart.'

Rule 4. Particulars in Apposition to General Term. — When several particulars in apposition to a general term are *complex in form*, they should be separated from one another by semicolons and from the general term by a colon.

Ex. Cambridge has given us three noted writers: Holmes, who is known as "The Autocrat"; Lowell, whose quaint Yankee humor sparkles in "The Biglow Papers"; and the gentle author of "Evangeline," our loved and lamented Longfellow.

EXERCISE.

Punctuate the following sentences, giving the rule for each comma, semicolon, and colon.

1. Some critics are like chimney-sweepers, they put out the fires below, or frighten the swallows from their nests above, they scrape a long time in the chimney, cover themselves with soot, and bring nothing away except a bag of cinders, and then sing from the top of the house as if they had built it.
2. Error is a hardy plant, it flourishes in every soil.
3. We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain inalienable rights, that among these are life, liberty, and the pursuit of happiness.

4. Macaulay says of Burleigh's biographer and biography: "Such a book might before the deluge have been considered as light reading; but unhappily the life of man is now threescore years and ten, and we cannot but think it somewhat unfair in Dr. Nares to demand from us so large a portion of so short an existence."

5. During the last winter New England has won another victory, not in depth of snow and thickness of ice, for those are ancient and familiar triumphs of the pine over the palm.

6. The perfect purity of the air one breathes, the processes of ventilation which are constantly going on, the sense of security, even when the winds are whistling about your frail shelter, all these things combine to make the tent a bedroom so delicious that the fate of Endymion would become a blessing.

7. King Midas found on his plate not a gold-fish but a gold fish; its little bones were golden wires, and its scales were thin plates of gold.

8. The English language is composed of two principal elements, the Saxon and the Classical.

9. The English language is composed of two elements, the Saxon which includes the Danish, Swedish, and other related languages, and the Classical, which includes the Latin and the Greek.

10. Youth fades, love droops, the leaves of friendship fall;
A mother's secret hope outlives them all.

RULES FOR THE PERIOD.

Rule 1. Completed Sentences. — The period should be used to mark the completion of every sentence which is neither interrogative nor exclamatory.

Ex. This rule does not, of course, apply to short sentences which form a series.

Rule 2. Abbreviations. — Every abbreviation should be followed by a period.

Ex. Rev. Timothy Dwight, D.D., LL.D.

Insert these corrections on pp. 34 and 56 of the MS.

See Matt. 10 : 7, 8; 1 Sam. v. 1–4. [Both styles of punctuation are authorized by good usage.]

EXERCISE.

Punctuate the following sentences : —

1. For parallel accounts of this incident see Mark 5 21, 43 Luke 8 40, 56 Matt ix 18–31. See also John xv 12–13.
2. Bought 1 bbl flour at $12.50 3 bush corn at 87½c 24 lbs sugar at 9c 3 gal molasses at 37½c 2 lbs tea at 62½c 6 lbs coffee at 15c and 4 lbs butter at 22c what was the cost of the whole?
3. Sold to J P F mdse as follows : —

Jan 18 1862	on 6m 75 yd cloth at $4	$300
Mar 12 " "	" 3m 600 gal molasses at 33⅓c	$200
June 15 " "	" 4m 50 bbl flour $8	$400

Write the proper abbreviations for the following expressions :

1. Anonymous, manuscripts; in the year of our Lord; Bachelor of Arts; Connecticut, Maine, California, Florida, Illinois, Minnesota, Dakota Territory, West Indies.
2. Noon, afternoon, forenoon; Member of Congress, Fellow of the Royal Society, Doctor of Laws; Monsieur, Madame, Messieurs, Mademoiselle; South Latitude, East Longitude.

RULES FOR THE INTERROGATION POINT.

Rule 1. Direct Questions. — Every direct question should be followed by an interrogation point.

Ex. "Are you awake, Prince Theseus?" she whispered. [Direct.]

The gentle Ariadne came to his door, and asked in a whisper if he was awake. [Indirect.]

NOTE 1. — Sometimes the sentence is not expressed in the interrogative form, and only the point at the end shows that it is meant to be a question.

Ex. "You have sometimes been on a railway train when the engine was detached a long way from the station you were approaching?"

NOTE 2. — Several distinct questions in a series require an interrogation point after each question.

Ex. What was the fate of Regulus? of Hannibal? of Cleopatra? of Julius Cæsar?

What was the fate of the following persons: —

Regulus? Hannibal? Cleopatra? Julius Cæsar?

Rule 2. Doubt. — To express doubt as to the accuracy of a statement, place after it an interrogation point inclosed in marks of parenthesis.

Ex. In the year 1805(?) Irving made his first voyage across the Atlantic.

RULES FOR THE EXCLAMATION POINT.

Rule 1. Expressions of Emotion. — The exclamation point should be used after every expression of strong emotion.

Ex. "He is dead, the sweet musician!
He the sweetest of all singers!
He has gone from us forever,
He has moved a little nearer
To the Master of all music,
To the Master of all singing!"

NOTE 1. — To express increasing intensity of emotion, the double and triple marks of exclamation are sometimes used.

Ex. And in his ears will ring forever the awful words, Too late! Too late!! Too late!!!

Rule 2. Doubt or Sarcasm. — The exclamation point may be used to indicate that the expression is sarcastic, or that the writer has some doubt about the truth of the statement.

Ex. You set us a good example, your own temper is so angelic!

That man a poet! He looks more like a cowboy.

Rule 3. Interjections. — The exclamation point should be used after interjections and after other words which are used as interjections.

Ex. "Alas!" said he with a sigh.

"Peace! Peace! Why dost thou question God's providence?"

NOTE 1. — The interjection *O* should be used with a noun of address and should not be *immediately* followed by the exclamation point. By the most careful writers, *Oh* is not used with words of address; and it is immediately followed by the exclamation point, unless the emotion continues throughout the sentence.

Ex. "Thou, too, sail on, O Ship of State!"

"Oh! there is something in that voice that reaches
The innermost recesses of my spirit."

"Oh, what a cruel fate is mine!"

NOTE 2. — Authorities differ as to whether *Oh* or *O* should be used to express a wish. It seems better to use *O* for this purpose; and *Oh* merely as an exclamation of surprise, pain, or grief.

Ex. "O that those lips had language!"
Oh! how you frightened me!

NOTE 3. — If an interjection is repeated, a comma may be used to separate the words, and the exclamation point may be used only at the end, if it is not the writer's intention to make each of the words emphatic.

Ex. Ha, ha, ha! That's the best joke I have heard this many a day!
Aha! aha! I've caught you this time! [Emphasis.]

EXERCISE.

1. "Ah me!" he exclaims at another time "what strains of unwritten verse pulsate through my soul when I open a certain closet in the ancient house where I was born."
2. Then comes the sudden rain-storm and the birds fly to and fro and shriek. Where do they hide themselves in such storms, at what firesides dry their feathery cloaks
3. "Turn out you lobsterbacks!" one would say; "Crowd them off the sidewalks" another would cry. "A redcoat has no right in Boston streets!"
4. Make haste Prince Jason For your life make haste
5. I hear a voice that cries "Alas, alas
Whatever hath been written shall remain

Nor be erased nor written o'er again
The unwritten only still belongs to thee
Take heed and ponder well what that shall be"

6. And hop'st thou hence unscathed to go
No by St Bride of Bothwell no

7. Take cold indeed He doesn't look like one of the sort to take cold Besides he'd better have taken cold than to have taken our umbrella

8. O North and South
Its victims both
Can ye not cry
"Let slavery die"
And union find in freedom

9. Throned in thine ebon chair O Poet may
We bring thy brow a wreath

10. "Stay at home pretty bees fly not hence
Mistress Mary is dead and gone"

How like Wordsworth it sounds Who can read this immortal little poem without tears springing to his eyes

RULES FOR THE DASH.

Rule 1. Abrupt Changes. — The dash should be used to mark sudden changes in sentiment and in construction.

Ex. She never raised her voice in wrath —
She never banged her hair!

Have you ever seen — but of course you never have!

Rule 2. Rhetorical Pauses and Repetitions. — The dash may be used to mark pauses and repetitions which are intended for elocutionary effect.

Ex. "The king of France, with twice ten thousand men,
Marched up the hill, and then — marched down again."

At last she said, between her sobs, "I — want — to see — the — ele — elephant."

"If I were an American, as I am an Englishman, while a foreign troop were landed in my country, I would never lay down my arms — never, never, never!"

Rule 3. Parenthetical Expressions. — Dashes may be used instead of commas or marks of parenthesis, before and after expressions which have a closer connection with the rest of the sentence than would be indicated by the marks of parenthesis.

Ex. "Her little bird — a poor slight thing the pressure of a finger would have crushed — was stirring nimbly in its cage; and the strong heart of its child-mistress was mute and motionless forever."

NOTE. — If the sentence, written without the parenthetical expression, would require a comma at that point, commas should be inserted before the dashes.

Ex. "The different portions are supposed to be related by five persons, — a lawyer, a clergyman, a merchant and his daughter, and the poet, — who are all sight-seeing in the White Mountains."

Rule 4. Dependent Expressions. A series of phrases or clauses depending upon a concluding clause should be separated from it by a comma and a dash. An example is given under Rule 3 for the Semicolon.

Rule 5. Detached Expressions. — Expressions coming at the end of an apparently completed sentence but referring back to some part of the sentence should be preceded by a dash.

Ex. "Anon the bells ceased, and the woods, and the clouds, and the whole village, and the very air itself seemed to pray — so silent was it everywhere."

Rule 6. Omissions. — The dash is used to mark the omission of letters and figures.

Ex. Mrs. H——d, formerly Miss A——r of B—— Street, was then called the belle of the city.

Hawthorne spent the winter of 1851–52 at West Newton, near Boston.

See Matt. x. 4–7.

EXERCISE.

Punctuate the following sentences, giving the rules for all the points which you insert.

1. But the folk-lore of the early days where is it
2. Several of our most famous authors studied law Irving Bryant Longfellow Holmes and Lowell.
3. Our hearts our hopes our prayers our tears
   Our faith triumphant o'er our fears ——
   Are all with thee are all with thee.
4. Approaching the head of the bed where my poor young companion with throat uncovered was lying with one hand the monster grasped his knife and with the other alas cousin! with the other he seized a ham.
5. Good people all with one accord
   Lament for Madam Blaize ——
   Who never wanted a good word
   From those who spoke her praise.
6. The Hermit of Amesbury the Wood-thrush of Essex the Martial Quaker the Poet of Freedom the Poet of the Moral Sentiment such are some of the titles bestowed upon Whittier by his admirers.

7. Statues paintings churches poems are but shadows of himself shadows in marble colors stone words.

8. Hawthorne's complaints about his pens are really very amusing to those people and their name is legion who have had a like difficulty in pleasing themselves.

9. I awoke from this dream of horror and found that I was grasping the bedpost.

10. Take the poets we proclaim as greater than Longfellow Browning for instance or Emerson and how often they fail to express their thoughts so that anybody can enjoy them without a course of lessons from an experienced professor.

RULES FOR QUOTATION MARKS.

Rule 1. Direct Quotations. — Every direct quotation should be inclosed in quotation marks.

Ex. "I would send such a man," said he, "in quest of the Golden Fleece." [Direct.]

The king replied that he would send such a man in quest of the Golden Fleece. [Indirect.]

NOTE 1. — If the quotation is somewhat altered in form, it may be inclosed in single quotation marks.

Ex. May we ever hear 'the voice from the sky like a falling star — Excelsior!'

NOTE 2. — A quotation consisting of several paragraphs requires the inverted commas at the beginning of each paragraph, but the apostrophes at the end of the last one only.

Rule 2. Included Quotations. — A quotation which is included within another should be inclosed by the single quotation marks.

Ex. "On one occasion," says Whittier, "I was told that a foreigner had applied to my mother for lodging. 'What if a son of mine was in a strange land?' she said to herself."

Rule 3. Quoted Titles. — Titles of books, essays, etc., should be inclosed by quotation marks or else printed in Italics. This rule applies to quoted words and phrases.

Ex. "The House of the Seven Gables" was warmly welcomed, both at home and abroad.

There is no possible solution to the dark enigma but the one word — "Providence."

EXERCISE.

Punctuate the following sentences and explain your use of the quotation marks.

1. Pooh cried Uncle John impatiently let us have some music
2. Had he said the captain black whiskers and a red coat No answered Anne with a sigh he had red whiskers and a black coat
3. A knot can choke a felon into clay
   A not will save him spelt without the k
4. Did you ever tell him what I said Johnny Ignorance is bliss and all the rest of that nonsense
5. After the appearance of Longfellow's poem Weariness Hawthorne wrote in a letter to a friend I too am weary and look forward to the Wayside Inn.
6. The Essex minstrel has written quite a number of childrens poems such as The Robin Red Riding Hood and King Solomon and the Ants

7. Come to Concord wrote Ellery Channing to Hawthorne once upon a time, Emerson is away and nobody here to bore you.

8. Bryant's biographer says The aged poet wrote to a friend Is there a penny-post do you think in the world to come. Do people there write for autographs to those who have gained a little notoriety. Do women there send letters asking for money.

9. The word buxom formerly meant obedient. How odd the commandment in its old form sounds to our modern ears, Children be buxom to your parents.

10. A school teacher tells the following story. To the question who was Esau, a boy wrote this remarkable answer. Esau wrote a famous book of fables and he sold the copyright of them for a bottle of potash.

THE MARKS OF PARENTHESIS.

Rule. — The marks of parenthesis should inclose expressions which have even less connection with the rest of the sentence than would be indicated by the use of dashes or commas

Ex. "Phœbus (for this was the very person whom they were seeking) had a lyre in his hands, and was making its chords tremble with sweet music."

Note 1. — In reports of speeches, the marks of parenthesis are used to inclose the name of a person who has been referred to; also to inclose *exclamations* of approval or disapproval on the part of the audience.

Ex. "The honorable gentleman (Mr. Hoar) has referred to my war record (hear, hear)."

NOTE 2. — If some mark of punctuation — for example, a comma — would be required if there were no parenthesis, the same mark should be used in addition to the marks of parenthesis. If the parenthetical expression is exclamatory or interrogative, the comma should be placed *before* the first curve; and either the exclamation point or the interrogation point, before the second curve. Otherwise, the comma should be placed *after* the last mark of parenthesis.

Ex. "Once, to be sure (as was recorded on an obelisk, three feet high, erected on the place of the catastrophe), Antæus sat down upon about five thousand Pygmies, who were assembled at a military review."

"First flinging his crown and sceptre into the sea, (useless baubles that they were to him now!) King Ægeus merely stepped forward and fell headlong over the cliff."

THE BRACKETS.

Rule. — The brackets should be used to inclose words or phrases which are entirely independent of the rest of the sentence. They are usually comments, queries, corrections, criticisms, or directions, inserted by some other person than the original writer or speaker.

Ex. "New England has more weather to the square inch than any other country on the globe." [Laughter.]

"Governor Winthrop tells us of visiting Agawam, and spending the Sabbath with *them* [whom?], as *they* were without a minister."

Each received one in their [his] turn.

[Enter the Fairies.] O Queen, we salute thee!

OTHER MARKS OF PUNCTUATION.

The Apostrophe. — The apostrophe is the sign of the possessive case, and it also denotes the *intentional* omission of a letter or letters.

Ex. The moon's calm beams shone o'er the earth.

The Caret. — The unintentional omission of a word or phrase should be marked by a caret.

Ex. "The true glory of a nation is in the living ∧ temple of a loyal, industrious, and upright people."

The Hyphen. — The hyphen is used to separate the elements of a compound word and to divide a word into syllables.

Ex. Co-op-e-ra-tion; long-suffering.

EXERCISE.

Punctuate the following sentences and give rules for the brackets and marks of parenthesis: —

1. Of the old garden surrounding the house Holmes has written eloquently and one can almost see it for himself with its lilac bushes its pear trees its peaches for they raised peaches in New England in those days its lovely nectarines and white grapes.
2. Its the las time thet I shell eer address ye But you ll soon find some new tormentor bless ye Tumultuous applause and cries of Go on Dont stop
3. Her mind was thronged with delightful thoughts till sleep stole on and transformed them to visions like the breath of winter but what a cold comparison working fantastic tracery upon a window

4. This life has joys for you and I me
and joys that riches neer could buy.

5. Mr. Whittier said My acquaintance with him Garrison commenced in boyhood.

6. Thou pretty opening rose
(Go to your mother child, and wipe your nose)
Balmy and breathing music like the south
He really brings my heart into my mouth.

7. In one of the queerest corners of the town Marblehead there stands a house as modest as the Lee house was magnificent.

8. The dealers sit cross legged in their little shelf like shops.

9. The gentle and innocent creature for who could possibly doubt that he was so pranced round among the children as sportively as a kitten.

10. On rising Doctor Holmes held up a sheet of paper and said You see before you referring to the paper all that you have to fear or hope.

RULES FOR CAPITAL LETTERS.

Rule 1. First Word of a Sentence. — The first word of every sentence should begin with a capital.

Rule 2. Lines of Poetry. — The first word of every line of poetry should begin with a capital.

Rule 3. Direct Quotations. — The first word of every direct quotation should begin with a capital.

Rule 4. Direct Questions. — The first word of every direct question should begin with a capital.

Ex. Ask yourself this question: Are you making the most of your time and talents?

Rule 5. I and O. — The words *I* and *O* should always be capitals.

Rule 6. Proper Nouns. – Every proper noun should begin with a capital letter.

Rule 7. Words derived from Proper Nouns. — Words derived from proper nouns should begin with capitals, unless, by long usage, they have lost all association with the nouns from which they are derived.

Ex. *Christian* from *Christ;* but *currant* from Corinth; Spanish, Mohammedan, to Romanize.

Rule 8. Street, River, etc. — The words *street*, *river*, *mountain*, etc., should begin with capitals when they are used in connection with proper names.

Ex. Chapel Street; the Mississippi River; Lake Whitney.

Rule 9. North, South, East, and West. – The words *North*, *South*, *East*, and *West* should begin with capitals whenever they refer to parts of the country, and not simply to points of the compass.

Ex. They have a daughter in New York and a son living in the West.

Rule 10. Days, Months, and Seasons. — Names of the days of the week and the months of the year, but *not* the seasons, should begin with capitals.

Rule 11. Words denoting Family Relations. — Words denoting family relations, such as *father*, *mother*, *uncle*, etc., should be regarded as proper nouns and written with a capital letter when they are used with the proper name of the person or without a possessive pronoun.

Ex. I have had a letter from Mother; or, I have had a letter from my mother.

This knife was a present from Uncle John; did your uncle give you one?

Rule 12. Official Titles. — Titles of honor or office should begin with a capital whenever they are used in a formal way, or in connection with a proper name.

Ex. The crown was once worn by King Henry V.
The king sighed as he read the letter.

Rule 13. Literary Titles. — In writing the titles of books, essays, etc., every noun, pronoun, verb, adverb, and adjective should begin with a capital.

Rule 14. Names of the Deity. — All names of God and expressions which may be regarded as titles of the Deity should begin with capitals. So, also, a pronoun referring to God or Christ should begin with a capital whenever the meaning might otherwise be mistaken.

Ex. "A voice saith, 'What is that to thee?
Be true thyself, and follow Me!'"

Rule 15. The Bible. — The words *Bible*, *Scriptures*, etc., and all names of books and parts of the Bible should begin with capitals.

Rule 16. Epochs and Events. — Words representing important events in history and epochs of time should begin with capitals.

Ex. The Revolution; the Middle Ages.

Rule 17. Personification. — Names of personified objects should begin with capitals.

MISCELLANEOUS EXERCISES.

1. Write the following story with correct punctuation: —

king frederick of prussia was one day travelling when he came to a village where he was to stay an hour or two so the king visited the school after a time he turned to the teacher and said he would like to ask the children a few questions on a table near by stood a large dish of oranges the king took up one of the oranges and said to what kingdom does this belong children to the vegetable kingdom replied one of the little girls and to what kingdom does this belong said he as he took from his pocket a piece of gold to the mineral kingdom she answered and to what kingdom then do I belong my child he asked thinking of course she would answer to the animal kingdom the little girl did not know what answer to make she feared that it would not seem right to say to a king that he belonged to the animal kingdom well said the king can you not answer my little lady the kind words and gentle look of the king gave the child courage and looking up into his face she replied to the kingdom of heaven sir the king deeply moved placed his hand upon her head and said god grant that I may be found worthy of that kingdom

2. Punctuate the following in two ways, expressing very different ideas: —

Lord palmerston then entered on his head a white hat, upon his feet large but well polished boots upon his brow a dark cloud in his hand a faithful walking stick in his eye a menacing glare saying nothing.

3. Punctuate the following anecdote: —

Mr. Longfellow used to tell the following incident I was once riding in london when a laborer approached

the carriage and asked are you the writer of the psalm of life I am will you allow me to shake hands with you we clasped hands warmly the carriage passed on and I saw him no more but I remember that as one of the most gratifying compliments I ever received because it was so sincere.

4. Punctuate the following in two ways: one to represent a very bad man; and the other, a very good man.

He is an old man and experienced in vice and wickedness he is never found in opposing the works of iniquity he takes delight in the downfall of his neighbors he never rejoices in the prosperity of his fellow-creatures he is always ready to assist in destroying the peace of society he takes no pleasure in serving the Lord he is uncommonly diligent in sowing discord among his friends and acquaintances he takes no pride in laboring to promote the cause of christianity he has not been negligent in endeavoring to stigmatize all public teachers he makes no effort to subdue his evil passions he strives hard to build up satans kingdom he lends no aid to the support of the gospel among the heathen he contributes largely to the devil he will never go to heaven he must go where he will receive the just recompense of reward.

5. Write the following extract, with careful attention to punctuation and arrangement.

As bess ran she was suddenly stopped at the gate by the sight of a carriage which had just driven up and out of which now stepped aunt maria and aunt maria's husband uncle daniel these were the very grimmest and grandest of all the relations for one awful moment bess stood stunned then her anxiety for tom overcame every other consideration and before aunt maria could say

how do you do, elizabeth she caught her uncle by his august coat tail, and in a piteous voice besought him to come and pull on the rope, pull on a rope, elizabeth said uncle daniel, who was a very slow man why should I pull on a rope my dear, oh! come quick hurry faster tom's down in the well cried bess, tom down a well how did he get there he went down for the teapot sobbed bess, the silver teapot and we can't pull him up again, and he's cramped with cold, oh! do hurry, uncle daniel leisurely looked down at tom, then he slowly took off his coat, and as slowly carried it into the house, stopped to give an order to his coachman, came with measured tread to the three frightened children, then took hold of the rope, gave a long, strong, calm pull, and in an instant tom dripping with coolness arose from the well.

REFERENCES.

Hand Book of Punctuation. Turner.
Treatise on Punctuation. Wilson.
Hand Book of Punctuation. Bigelow.
Essentials of English. Welsh.
Practical Rhetoric. Clark.

CHAPTER IX.

LETTER-WRITING.

To the Teacher: —

It is recommended that Letter-Writing be taken up very early in the course and that frequent practice be given in connection with other kinds of composition-writing. The "Five Minute Exercises" will furnish suggestions for making the practice both pleasing and profitable.

In the small space which can here be devoted to the subject, it is impossible to quote examples. The teacher should read to the class good specimens of the various kinds of correspondence, selecting them, to a great extent, from the authors studied in class. Encourage pupils to express themselves in an easy, natural style. Read to them some of Thackeray's letters and show them the illustrations. By all means, let them read some of the famous "William Henry Letters," by Mrs. Diaz.

Importance of Practice in Letter-Writing. — Letter-Writing is, perhaps, the most important division of composition work, since it is the most practical. After you leave school, you may never be called upon to write a formal essay or a fictitious story; but all through life there will be occasions for writing letters of business and of friendship. It is, therefore, very important that you should know what are the requisites of a good letter. We shall consider two divisions of the subject: —

1. **The Form of a Letter.**
2. **The Essential Qualities.**

FORM OF A LETTER.

Parts of a Letter. — In considering the form of a letter, we notice first the parts of which it is composed. They are as follows: —

I.	The Heading.	1. Place. 2. Date.
II.	The Introduction.	1. Address. 2. Salutation.
III.	The Body of the Letter.	
IV.	The Conclusion.	1. Complimentary Close. 2. Signature.
V.	The Superscription.	1. Name. 2. Place.

The Heading. — The Heading may occupy only a single line; but if the name of the place be given in detail, it is better to write the place on one line, and the date on the line below. The place for the Heading is on the first line or two of the page, and well towards the right-hand edge. On a sheet of commercial note paper the first line is an inch and a half from the top of the page. If you use unruled paper, leave about the same space above your heading. In business letters and in any letter written to a stranger, you should be particular to give not only the name of the city or town from which you write, but also the street and number, if it be a city, or the county, if it be a village. If you prefer to do so, you may omit the details from this part of the letter and give them at the close, following the signature.

Examples of Headings. — In the following examples, pay particular attention to the punctuation.

1.

Boston, Mass., May 20, 1887.

2.

High School, New Haven, Conn.,
December 21, 1886.

3.

734 Broadway, New York,
April 5, 1887.

4.

Ridgefield, Fairfield Co., Conn.,
Nov. 16, 1885.

The Address. — In writing to any person who is not an intimate friend, you should place at the beginning of your letter his name and address, followed by such a Salutation as *Dear Sir*, *My dear Sir*, etc. These particulars make up the Introduction. The Address should begin on the line below the date, and at the left-hand side of the page, about half an inch from the edge of the paper. This half-inch margin at the left should be kept on every page of the letter.

The Address may consist of one, two, or three lines, according to circumstances. In writing the name of a business firm, we do not use the plural Misters, but

write instead *Messrs.*, which is an abbreviation of *Messieurs*, the plural of the French *Monsieur*. In formal letters which are not of a strictly business character, the Address is often placed at the close of the letter, in two lines, written below the Signature and at the left-hand side of the page. In familiar letters, it is customary to omit altogether the formal Address.

The Salutation. — The form of the Salutation will, of course, vary according to your relations with your correspondent. *Dear Sir*, the Salutation commonly used in business letters, is understood to be an expression of respect rather than of affection. Remember that *Dear Madam* is the corresponding form to use in addressing a lady who is a stranger to you. The French *Madame* is applied only to a married woman, but it is proper to address a lady as *Dear Madam*, whether her title be Mrs. or Miss. In writing to a business firm, your Salutation may be *Dear Sirs* or *Gentlemen*. If you wish to address an association or committee composed of women, the proper Salutation is *Ladies*. In writing the Salutation, begin with a capital the first word and the word which stands in place of the person's name. For example, *Dear Friend*, *My dear Friend*, *My own precious Mother*, *My dear Uncle John*. It was formerly the custom to begin each word of the Salutation with a capital letter, but this is not now authorized by the best usage. The place for the Salutation is one of the points concerning which letter-writers may, to some extent, use their own taste. If there is no Address, the Salutation begins at the marginal line and on the line below the date. If the Address is given, the Salu-

tation is commonly placed on the line below and a little to the right of the point where the last line of the Address begins. Some writers invariably place the Salutation at the marginal line and begin the body of the letter upon the same line, using a dash to break the connection. It is well to follow this usage when the Address contains more than two lines. In punctuation, also, usage varies. You will be safe, however, in observing the same distinction that is made before long and short quotations. If you are writing a brief note, place a comma after the Salutation; if a long letter, use instead a colon. If the Body of the letter begins upon the same line with the Salutation, the comma or the colon should be followed by a dash.

EXAMPLES OF INTRODUCTIONS.

1. NOTE.

Mr. S. T. Dutton,
Supt. of Schools, New Haven, Conn.
Dear Sir,
In reply to your note, etc.

2. NOTE.

Messrs. Houghton, Mifflin & Co.,
4 Park St., Boston, Mass.
Gentlemen, — Please accept my thanks, etc.

3. Letter.

My dear Friend:

My thoughts often, etc.

4. Letter.

Ginn & Co., Publishers,
13 Tremont Place,
Boston, Mass.

Dear Sirs: — Will you oblige me by, etc.

The Body of a Letter. — As is shown in the preceding examples, the main part of the letter may begin either on the same line with the Salutation or on the line below, under the point where the Salutation ends. Do not begin the Body of a letter with "I," if you can help it. While it is not a violation of rule, it is not in the best taste to make yourself so conspicuous. You can probably change the arrangement of the sentence so as to begin with some other word. Remember that the frequent repetition of "I" makes the writer appear to have an exalted idea of his own importance. In writing a letter, observe the same directions about margins and paragraphs as are given among the rules for composition-writing. Do not close a letter abruptly. The last paragraph should be a sort of prelude to the Conclusion.

The Complimentary Close. — The Conclusion is made up of two parts, — the Complimentary Close and the Signature. By the Complimentary Close, we mean the

concluding words of respect or affection, such as *Sincerely yours*, *Very truly yours*, *Respectfully yours*, *Your sincere friend*, *Your loving father*.

Only the first word should begin with a capital. The place for the Complimentary Close is on the line below the concluding words in the main part of the letter. A comma should always be placed after the Complimentary Close.

The Signature. — The place for the Signature is on the line below the Complimentary Close. You should sign your name in full, in preference to writing only your initials or some pet name. If you are writing to a stranger, be careful to sign your name in such a way that he will understand how to address you in reply. Business men would be spared many embarrassments and vexatious delays if people were more considerate about signatures. Suppose that a firm doing a large business receive a letter of inquiry signed J. M. Hall. If the person is unknown to them, they may have to guess from the penmanship whether the writer is a man or a woman. If the latter, they cannot tell whether the title should be Miss or Mrs. A careful letter-writer would sign the name so that there would be no embarrassment. Notice carefully the different forms: —

1. James M. Hall.
2. (Master) James M. Hall.
3. (Miss) Julia M. Hall.
4. (Mrs.) Julia M. Hall.

5. *Julia M. Hall.*

Please address
Mrs. Arthur E. Hall,
475 Crown St.

The first is understood to be the signature of a man; the second, that of a boy; the third, that of a girl or an unmarried woman; the fourth, that of a widow; the fifth, that of a married woman whose husband is living.

In the last of the following examples, the writer, who has a Christian name that may belong to either a man or a woman, is thoughtful enough to give his address, so that there can be no misunderstanding.

EXAMPLES OF CONCLUSIONS.

1. *With kind regards, I remain*
Sincerely your friend,
Elizabeth Kellogg.

2. *Yours with sincere esteem,*
Henry K. Chapman.
To
Mr. Edwin P. Morse,
Granville, New York.

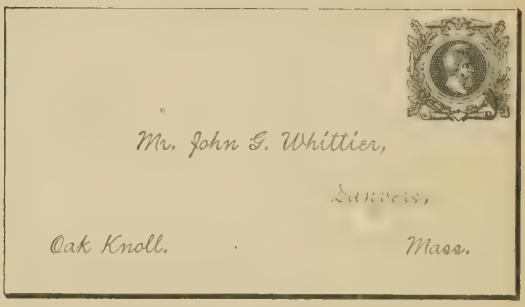
3. *Ever, my dear Lapsteam, faithfully your friend,*
Charles Dickens

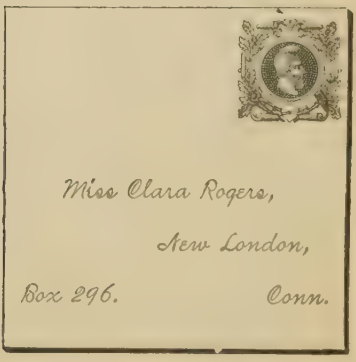
4. *I am*
Very respectfully yours,
Evelyn W. Manchester
Their address
Mr. E. W. Manchester,
No. 4 Temple Place,
Liverpool, England.

Postscripts. — A postscript is usually an admission of the writer's carelessness. It has been said that the most important part of a woman's letter is always found in the postscript! Some writers are not content with one, but tack on several after-thoughts in this easy fashion. This habit is a bad one. The postscript is properly used when you wish to express something which is foreign to the subject of the letter, so that it would seem out of keeping with the rest if it were inserted in the main part of the communication.

The Superscription. — The Superscription includes the particulars which you write upon the envelope. It is commonly arranged in three lines, but sometimes in four. The name should be written on an imaginary line drawn across the middle of the envelope. Place it so that there will be about as much space at the right of the name as at the left, unless the envelope is very long in proportion to the width, in which case the greater space should be at the left. Arrange the successive lines so that the initial letter of each shall be farther to the right than that of the preceding line. Keep uniform spacing between the lines. Do not rule the lines with a pencil. If you cannot write straight, slip inside the envelope a card ruled with heavy black lines to serve as a guide. You should gradually accustom yourself to do without help of this kind. As a matter of convenience to post-office clerks, it is well to write the street and number, or the number of the post-office box, in the lower left-hand corner. Write the Superscription in your clearest and best style. Remember always to place the stamp on the upper right-hand corner of the envelope.

EXAMPLES OF SUPERSCRIPTIONS.





Mrs. John W. Hill,

100 Park Place.

Kindness of Mr. Harper.



Mr. James D. Whitmore,

Prin. of High School,

City.

Notes. — Notes may be classified as formal and informal. Formal notes include business notes and social notes. Informal notes are simply short letters of friendship. Social notes are such as pertain to the etiquette of social life and include polite notes of invitation, ac-

ceptance, regret, condolence, and congratulation. Such notes should be written in the third person. The time and place of writing are written below the body of the note and at the left-hand side. The day of the week is usually mentioned, and the year omitted.

SPECIMENS OF FORMAL NOTES.

1.

Mrs. Chandler requests the pleasure of Miss Whitney's company on Wednesday evening, at a little gathering in honor of Professor Thomas.

286 Prospect St.,
Monday, June 13.

2.

Will Miss Wayland be kind enough to excuse Harry Brown from school at eleven o'clock this morning, and by so doing greatly oblige his mother,

167 Michigan Ave., *Sarah L. Brown.*
Monday Morning.

3.

Mr. and Mrs. Lincoln regret that a previous engagement will prevent their acceptance of Mrs Freeman's kind invitation for Thursday evening.

84 University Place,
Tuesday, Nov. 5.

4.

Mr. Franklin presents his compliments to Miss Shelton, and begs her to accept this little remembrance, with his best wishes for the New Year.

724 Highland St.,
Jan. 1, 1885.

ESSENTIAL QUALITIES OF A GOOD LETTER.

1. Good Taste. — Remember that paper and envelopes may be "in the latest style" and yet in very bad taste. Indeed, it may be said that, as a rule, persons of refinement pay very little heed to the changing fashions in stationery. Never choose writing-paper which is highly colored, showily decorated, or in any way conspicuous. If you wish to use stationery which is always in good taste, select heavy paper, either plain white or of a delicate pearl or cream tint, and without ornament of any kind. Use envelopes to match. For "polite correspondence," unruled paper is preferable to ruled. If you cannot write straight without a guide, place under the page a sheet of paper ruled with lines heavy enough to show through. Practice will enable you to write as well without the lines as with them. For business letters, the cheaper grades of ruled white paper may be used, with envelopes to fit the paper. Avoid the use of bright-colored inks and fancy varieties of sealing-wax.

2. Neatness. — Remember that character is judged by little things. Many a person has failed to obtain a coveted position of trust and honor because his letter of application was not neatly written. A soiled, blotted,

or scribbled letter indicates that the writer is careless, slovenly, and *selfish;* since he has not sufficient regard for the feelings of his correspondent to take a reasonable amount of time and pains in writing the letter. Cultivate a neat and clear hand-writing, without flourishes or oddities of any kind. If you make mistakes, or if accidents occur, copy and re-copy, if necessary, until you have a neat letter. In business letters especially, write as plainly as you know how to write. A business man cannot be expected to spend time in deciphering hieroglyphics. Fold your letter neatly, with the first page inside.

3. Carefulness. — Be thoughtful about the arrangement, the punctuation, the spelling, and the grammar. Some of these are, in themselves, little things, but neglect of them is usually interpreted as proof of the writer's ignorance. Habitual disregard of these "little things" will stamp you as an *illiterate* person. By careful attention to these particulars, in every letter which you write, you will soon acquire a fixed habit of writing letters in proper form.

4. Promptness. — Letters in general should be answered as soon as possible after they are received. Business letters, in particular, demand immediate attention. If you need to take time for consideration, you should at once acknowledge the receipt of the letter and explain the cause of your delay. Otherwise, your correspondent may assume that you have not received the letter, and may be put to the trouble of writing you another on the same subject. If you have ever waited several days for a reply which you expected

by return mail, you will realize how important it is that every one should form the habit of prompt attention to his correspondence. In these matters, the best direction that can be given is to obey the Golden Rule.

5. Definiteness. — Doubtless you have sometimes been disappointed by receiving a letter which was not, in any true sense, a *reply* to the one which you had written, it may have been weeks before. Your correspondent had evidently laid aside or destroyed your letter and forgotten everything except its general purport. As a consequence, he failed to answer important questions and to reply to urgent suggestions of yours. Such an experience should teach you that if you attempt to answer a letter, you should have it before you and read it carefully, in order to bring yourself into sympathy with the writer. Then you should be certain that your letter is a clear and definite reply to the one received.

6. Purpose. — In business letters state clearly and concisely your purpose in writing. Come to the point as soon as possible. A business man has no time to waste in reading long preambles and explanations. Be sure to state all the particulars which your correspondent needs to know, and to arrange them in the form which will be most convenient for him. In letters of friendship, also, let your purpose be apparent. Have something to tell, and tell it so that your letter will be worth reading and worth keeping. Remember that a purpose need not be great in order to be good. A letter that is written with no purpose would better have been left unwritten. One of the silliest things that

you can do is to open a correspondence "just for fun." It will surely result in waste of time, and perhaps in something worse.

7. Courtesy. — Cultivate, in writing as well as in speaking, courteous habits of expression. A letter need not be brusque or in any way suggestive of rudeness, simply because it is a business letter. In letters of friendship, remember not to devote the entire space to chat about yourself and your concerns. Remember that a friendly correspondence is a conversation on paper. You should show a kindly interest in whatever concerns your friend's happiness. Never forget to make inquiries such as you would expect him or her to make concerning your own occupations, your health, your plans, your friends. Try to put yourself in the place of your friend, and you will be sure to say nothing that can offend him. Do not fill your letter with apologies. They are dull reading, at the best, and you ought to have something better worth writing. Answer letters promptly, and you will not need to apologize for delay. Write with care, and there will be no occasion to ask pardon for bad writing and spelling.

8. Naturalness. — Avoid anything like affectation. The charm of a good letter lies in its naturalness. The most delightful letters are those which show most strongly the personality of the writer — the letters of which we say, "Isn't that just like her?" or, "It seems as if I could hear him tell it." Try to write as you would talk to the person whom you are addressing on paper. Write in simple and sincere fashion about matters in which you are both interested. Don't try to

write "like a book"; don't be silly; don't be sentimental. Avoid the use of hackneyed phrases. Fresh and original expressions, used instead of the stiff, formal phrases with which most letters open and close, have a pleasing effect. If they are in themselves graceful and natural, they brighten what might otherwise be a very commonplace letter. Do not fall into the habit of invariably using certain forms. Adapt yourself to the varying conditions under which you write, the person whom you are addressing, and the nature of the letter.

9. Caution. — Remember that while the "idle words" which you speak may soon be forgotten, those which you write may some time appear as evidence against you. Letters have frequently proved to be very dangerous witnesses. The expression of your thought "in black and white" may, therefore, be a serious matter. For this reason, you should use caution in writing letters. Never send a letter without first reading it carefully and asking yourself whether you would be willing to have the letter preserved and perhaps read by other eyes than those for which it was intended. Do not, on the ground of caution, ask your correspondent to destroy your letter. Such a request is commonly equivalent to a confession that you are ashamed of its contents. Never write a letter which you would rather not have your father and mother read.

MISCELLANEOUS HINTS.

1. In writing from large cities like New York, Boston, Chicago, and Philadelphia, it is unnecessary to insert the name of the state in the Heading of the letter. Remember never to omit the name of the state from the Superscription.

2. Avoid the use of the adjective *dearest* in the Salutation. *My dearest Friend* loses its force when used without discrimination; and *My dearest Mother* is absurd, since it seems to imply that you have several mothers.

3. Do not call a letter a *favor* or say that it *came to hand*.

4. In letters of friendship, do not use such abbreviations as are allowable in business letters; for example, *rec'd*, *y'rs*, *resp'lly*. "*Aff*" *yours* is not a very *complimentary* close.

5. In closing a letter to a stranger, you may say *I am*, but not *I remain*. The latter form should be used if you have had previous correspondence with him, so that there is at least a slight acquaintance.

6. Do not forget to date your *notes*, as well as your letters. The date on what seemed at the time of writing a very insignificant note may make the communication interesting and valuable at some future time.

7. In addressing a letter to a married woman, do not use her husband's title. Such forms of address as Rev. Mrs. Bigelow, Mrs. Dr. Edwards, and Mrs. President Cleveland are not in good taste.

8. Do not use the sign ℅ before the number of the house or of the post-office box. It adds nothing to the plainness of the address.

9. Do not use the word *Addressed* in the Superscription of a note.

10. Do not use titles indiscriminately. It is in better taste to write *Mr.* before the name than to use the title *Esq.* at the end. *Mr.* John Craddock, *Esq.*, is almost as bad as *Dr.* Homer Franklin, *M.D.*

11. Do not use postal cards for anything but brief business notifications. They are not intended for friendly correspondence. If you ever make use of them in writing to friends, omit the usual affectionate forms of Salutation and Conclusion.

12. Remember that it is not regarded as polite to seal a note which is delivered for you by a friend.

13. In a short letter to a friend, you may leave the second page blank and finish the letter on the third page. Do not, however, in a long letter, fill the third page and then come back to the second.

14. Never write part of your letter in vertical lines. Eccentricities of this kind are always in bad taste. Do not write the closing words of your letter across the top of the first page or in the margins.

FIVE-MINUTE EXERCISES.

1. Write a note to a relative or a friend, returning thanks for a present which he has just sent to you.
2. Write a letter, renewing your subscription to "The Youth's Companion," "Wide Awake," or "St. Nicholas." Tell how much money you inclose and in what form.
3. Write a formal note in the name of your mother, inviting your teacher to take tea at your home. Name the day and hour.
4. Write an informal note inviting a friend to take a ride with you. Appoint the time or leave it to your friend's convenience.
5. Write to a school friend who has met with an accident or an affliction. Express your sympathy and offer your help.
6. Write an informal note congratulating a friend on his having won a prize at school.
7. Write to Messrs. Houghton, Mifflin & Co., Boston, Mass., ordering one of the "Atlantic" Portraits for your school-room.
8. Write a Christmas greeting to an absent friend.

9. Order from James Vick, Rochester, N. Y., flower seeds, bulbs, etc., making a list of the varieties which you wish to purchase.
10. Write to a bookseller, ordering a list of books.
11. Write a note requesting an interview. State clearly the time and place.
12. Write to the publisher of a daily or weekly newspaper, asking him to discontinue sending the paper to you.
13. Write to a merchant in another city, asking for samples and prices of goods.
14. Write a formal note inviting an acquaintance to a social gathering at your home.
15. Write a formal note accepting an invitation to dinner.
16. Decline an invitation to accompany a friend to a concert.
17. Write an informal note to a friend in a distant town, inviting him or her to make you a visit.
18. Write an informal note announcing some good news.
19. Write a note to accompany a Christmas gift which you send to a friend.
20. Write a note asking a person to contribute money to some good cause.
21. Write to some noted man, asking for his autograph.
22. Write a note of congratulation to some American author, on his birthday.
23. Write a note asking a stranger to exchange with you stamps, coins, or curiosities.
24. Write a note commending some book which you have recently read.
25. Apply for a situation as clerk, book-keeper, or teacher. State briefly your qualifications.
26. Write an informal note asking a school friend to join you in an excursion of some kind.

27. Write a note of apology to your teacher, for some thoughtless act.

28. Write a note from a father asking the teacher to excuse his son's absence from school.

NOTE. — *Do not write:* —

Please excuse my son's absence yesterday. He had the toothache, *and oblige* MR. BLANK.

29. Write a note to some person of influence, asking for a recommendation with a view to obtaining a situation.

30. Write a note to a business man, introducing a friend who is a stranger in the city.

SUBJECTS FOR LETTERS.

1. An answer to an advertisement for a clerk or a teacher. State your qualifications and experience, and the salary which you expect. Give references.
2. Write to your father, supposing him to be away from home. Tell him all the home news.
3. A vacation letter, describing the place where you are supposed to be visiting and the persons whom you meet. Tell what you do and think.
4. A series of short letters from a boy or girl away at boarding school. These may take the form of a diary for one week, if you choose.
5. A letter purporting to be from a grandfather or grandmother to their grandchildren, giving some account of "the days when I was young."
6. Describe a real or an imaginary voyage across the Atlantic.
7. Write letters from various interesting places; for example, Rome, Venice, Athens, Jerusalem, Alaska, Brazil, Nineveh, India, China, Mexico.
8. Give an account of a visit to the poet Whittier.
9. Write an account of a visit to "Sunnyside" and the grave of Irving.

10. Write about a visit to Cambridge, to the homes of Lowell and Longfellow, the site of Holmes's birthplace, Harvard College, the Washington Elm, Longfellow's grave, etc.
11. A visit to Concord, to the haunts of Hawthorne, Emerson, and Thoreau.
12. A visit to the White Mountains; the Great Stone Face; the Willey House, etc.
13. Write a letter to a little child, in such language as a child would understand.
14. A letter purporting to be from a dog or a cat to his master or mistress.
15. A letter purporting to be from an aged doll.
16. A confidential letter from a child to Santa Claus.
17. A reply from Santa Claus.
18. A letter from Ichabod Crane, giving his opinion of Katrina's treatment of him, and relating his adventures after leaving Sleepy Hollow.
19. A letter sealed in a bottle washed up by the sea.
20. Write to the School Committee, suggesting improvements that might be made in the school building.
21. A letter purporting to come from a person living on another planet.
22. A letter dropped from a balloon.
23. Letters found in strange hiding-places: a secret drawer; an old trunk; a ginger jar; a hollow tree-trunk; the lining of an old coat or dress.
24. Write to a teacher, explaining the method of studying English which is used in your school and telling what you think are its advantages.
25. Write to a friend announcing the death of Longfellow and giving an account of the funeral.

CHAPTER X.

COMPOSITION-WRITING.

To the Teacher: —

The author's intention is to furnish in this chapter some practical hints concerning such a graded course in Composition-Writing as may profitably be pursued in connection with the study of American classics. It must be evident that only an outline of the plan can be given within the limits of a single chapter. Each teacher is expected to adapt the work to the needs of her individual pupils, according to her own best judgment.

It will be noticed that the plan calls for but little original work during the first year. The wisdom of this arrangement will doubtless be apparent to all who have had any experience in teaching pupils from fourteen to sixteen years of age. The simple announcement that a composition of so many pages, upon a particular subject, must be handed in upon a certain day in the near future is enough to cast a gloom over the sunniest school-room.

If we inquire why this is so, we shall probably find that the chief reasons are the following: —

1. The pupils have few ideas of their own.

2. They are now old enough to realize the crudeness of their own thoughts as compared with the thoughts of their elders. As a natural consequence, expression is less spontaneous with them than it was when they were younger. The ideas which they have seem to them not worth presenting.

3. They have but little command of words. The narrow limits of their vocabularies prevent their making a wise use of the help which they might otherwise, and very properly, get from books. They know that they should not copy the author's words, yet do not understand how to clothe the thought in a new dress.

It is, therefore, recommended that throughout the first year attention be devoted mainly to the reproduction of thought. By constant and varied practice of this kind, the pupils learn how beautiful and interesting even common things appear when sketched by a skillful word-painter. Their own powers of observation are quickened by noticing the results of the careful observation of others. Ingenuity, accuracy, and aptness of expression are developed. The taste is educated by a critical study of cultured idiom and graceful diction. Abundant material is provided, so that the pupil is not, at the outset, discouraged by having "nothing to write."

It is safe to say that no one will be successful as a teacher of Composition who cannot do easily the work which she exacts from the class. She should be able not merely to *tell* them how to write, but to *show* them how. A little help of this kind over the hard places will rob composition-writing of many of its terrors.

Most of the exercises which are quoted as examples were written by pupils, and appear "with all their imperfections thick upon them." They are to be regarded, not as models, but as helps to the beginner.

The "Suggestions" throughout the chapter will, it is hoped, be serviceable to young teachers.

GENERAL DIRECTIONS FOR THE PREPARATION OF COMPOSITION EXERCISES.

1. Writing-Materials. — Use white paper of Commercial Note size, rather than fancy note-paper. Write plainly, with *black* ink.

2. The Subject. — Write the subject on the first line, which is commonly about an inch and a half from the top of the page. Arrange the subject so that the spaces at the right and left of it shall be equal. Begin with capitals all the important words in the subject, — the nouns, pronouns, verbs, adjectives, and adverbs.

3. Place of Beginning. — Leave one blank line after the subject. Upon the next line below, one inch from the left-hand edge of the paper, begin to write the body of the composition.

4. Margins. — Begin each new paragraph one inch from the left-hand edge of the sheet. On all other lines leave a uniform margin of half an inch at the left-hand side. Leave no margin at the right of the page. Beginners, who find it difficult to keep the margins uniform, may be allowed to rule lightly two pencil lines to serve as guides. Draw the lines parallel to the edge and at the distances mentioned. Erase the lines carefully before the composition is handed to the teacher.

5. Paragraphs. — Group in one paragraph the sentences which are most closely related to one another. For example, if the subject is "Books," include in one paragraph all that you have to write upon the topic "Ancient Books"; in another, your thoughts on "Good Books," etc. Do not arrange each sentence as if it were a paragraph. Take up a book and notice the margins at the beginning of paragraphs and the spaces between sentences. Notice, also, what an advantage it is to have a page of reading broken into paragraphs.

6. Pages. — Begin the composition on the first or outside page and leave the fourth page blank. If you have more than three pages, write the fourth page on a new sheet, which should be placed inside the first one. Number the pages at the top, if the composition is a long one. Write your name at the top of each new

sheet after the first. The teacher will find this a convenience if the papers become disarranged while she is correcting them.

7. Closing. — Do not close a composition with an apology for having written so little or so poorly. Try to make the last sentence a forcible one, and when it is finished, *stop*. Do not add "Finis" or "The End."

8. Folding. — Having arranged the sheets carefully, according to directions, fold the paper once lengthwise.

9. Superscription. — Taking up the folded exercise and opening it as if to read the first page, notice which half of the blank outside page is towards your left hand. Upon this half, write the superscription, the first line about an inch and a half from the top of the page. The superscription should be in three lines, — Subject, Name, and Date; for example: —

An Account of a Lodging Bird.
Charles R. Jefferson,
May 20, 1887.

Do not write on the outside "Composition." Your teacher will understand that you intend it for one.

10. In General. — Write neatly, without flourishes. If erasures are necessary, make them with a sharp penknife. Do not write in above the line words which you have carelessly omitted. Copying the exercise again may teach you to be more careful. Remember that it is disrespectful to hand to your teacher a soiled or scribbled exercise.

COMPOSITION.

First Year.

Divisions of the Subject. — In all written composition, two things are to be considered. They are: —

First. The Thought. *Second.* The Expression.

The first is, of course, the more important. What we say is of more consequence than how we say it. Nevertheless, in studying Composition, we shall reverse this order and consider first, Expression; because we shall find it easier to put into other words the bright and good and beautiful thoughts of other people, than to create such thoughts for ourselves.

REPRODUCTION.

Any expression of another's thoughts in our own words is a Reproduction. It may be only a phrase, a clause, or a sentence; and, on the other hand, it may be a long story or essay.

Varieties of Reproduction. — There are three special forms of Reproduction, — Paraphrase, Abstract, and Amplification.

PARAPHRASE.

A Paraphrase is a reproduction in which the same thought is expressed in equivalent words. If the original article be written in verse, the thought expressed in prose is a paraphrase. Retaining the original thought, we change the style by substituting our own expressions for the author's. A paraphrase is,

therefore, a sort of translation from another's speech into our own.

Ex. From his half-itinerant life, he was a sort of walking gazette.

Paraphrase. — He spent nearly half his time in going about from house to house, and so he became a kind of travelling newspaper.

How to Write a Paraphrase.

1. Read the selection carefully, looking up the definition of any word whose meaning is not clear to you. You must understand exactly what the author means before you undertake to express his thought. If he uses figurative language, study his figures so as to be able to give the same idea in plain language.

2. Taking one sentence, or, if it be a story, one paragraph at a time, make a list of the expressions which you wish to vary. There will necessarily be some words which you cannot change without spoiling the sense. A little study will show you which words and phrases may safely be "translated."

3. Select other words and phrases to substitute for those on your list. The Dictionary will help you in this. Try to select the best word. Take time to think whether the word will fit into the place which you intend it to occupy.

4. Reproduce the selection. It is proper in translating from a foreign language into our own, to make what is called "a free translation," changing not merely the expression, but also the construction. So, in this kind of translation, we should not paraphrase word by

word, imitating closely the author's construction. We may sometimes secure variety by changing from the form of indirect discourse to that of conversation, or we may change a declarative sentence to the interrogative or the exclamatory form.

Cautions.

1. Be careful not to keep the words of the author except where it is unavoidable. The best paraphrase is that which most closely follows the *thought* of the original, while bearing the least resemblance to it in *form.*

2. Do not assume that you have only to substitute the definition of a word for the word itself. Ludicrous effects are sometimes produced in this way; as for example, the following: —

Irving: — "The foxglove hang its blossoms about the nameless urn."

Paraphrase: — "*The handsome biennial plant* droop its flowers around *the vessel of various forms without a name.*"

3. In changing poetry to prose, carefully avoid any suggestion of rhyme. Avoid also the use of such words as *morn*, *eve*, *o'er*, *ere*, *methinks*, etc., and such inverted constructions as are peculiar to poetry.

The Study of Synonyms. — Exercise in Paraphrase necessarily involves some general knowledge of synonyms. (See "Precision," Chap. VI.) If there are several words which have nearly the same meaning, we cannot invariably substitute any one of them for any other without spoiling the sense. We need to learn, therefore, the exact meaning of each word.

Advantages of Exercise in Paraphrasing. — This kind of Reproduction furnishes excellent practice in writing.

1. It teaches us to notice how words are used by careful writers. It often happens that we have to let a word or a phrase stand just as it is in the original, because the author has chosen the best possible expression for his thought.

2. It increases the number of words at our command. If we learn three ways of expressing an idea where we knew only one before, we are richer by just so much.

3. It enables us to make a proper use of another's thought in our own writings.

ORAL EXERCISE.

Suggestion. — The teacher may select from the lesson for the day certain expressions for the class to paraphrase. This should be a feature of every literature lesson. Three or four pupils may be called upon to reproduce the same thought, the class deciding which is the best form. It is well to begin with short extracts; as, for example: —

— "strode with a martial air."

— "an insuperable aversion to all kinds of profitable labor."

— "the general purport of this legendary superstition."

— "russet beard flaked with patches of snow."

WRITTEN EXERCISES.

I. Short Paraphrases.

Suggestion. — At first only a single sentence should be assigned for the writing. The paraphrases may then be

read and criticised by the class. After a little practice of this kind, the teacher may distribute to the class slips of paper, on each of which she has written a sentence from the lesson. Each pupil then writes his paraphrase of the sentence given him. If the sentences are chosen with a view to variety, the exercise may be made very interesting as well as profitable. *Insist upon promptness in reproduction.*

The following are examples of sentences which have been used in such an exercise: —

"The cognomen of Crane was not inapplicable to his person."

"The idol of to-day pushes the hero of yesterday out of recollection; and will, in turn, be supplanted by his successor of to-morrow."

"Like an awakened conscience, the sea was moaning and tossing;
Beating remorseful and loud the mutable sands of the sea-shore."

"Once more he cudgelled the sides of the inflexible Gunpowder, and, shutting his eyes, broke forth with involuntary fervor into a psalm-tune."

"And dread Olympus at his will
Became a huckleberry hill."

II. Extended Paraphrase.

A paragraph of prose or a stanza of poetry may now be reproduced. Remember to avoid the original forms of expression.

APPROPRIATE SELECTIONS.

The opening lines of "Rip Van Winkle," containing Irving's description of the Catskills.

Ichabod Crane's School-Room.

The closing paragraph of "Westminster Abbey."
The opening lines of "The Courtship of Miles Standish."
An August Noon, from Prelude to "Among the Hills."
The Morning after the Snow-Storm, from "Snow-Bound."
The Music of the Organ, from "Westminster Abbey."

The Miscellaneous Exercises at the close of the chapter on Figures of Speech will furnish material for exercises of this kind. For example, the following extracts: —

26, 52, 56, 57, 58, 63, 70, 76, 79, 81, 85, 86, 90, 91, 92, 93, 94, 95, 96, 97, 98, 101, 105, 107, 108, 116, 120, 124, 131, 133, 136, 140, 145, 149.

A stanza from "The Psalm of Life," or "The Builders."

III. Paraphrase of Poems.

The following are some of the poems which may be used for this exercise: —

LONGFELLOW.

Resignation.
The Builders.
The Ladder of St. Augustine.
The Village Blacksmith.
The Day is Done.
Charles Sumner.
Travels by the Fireside.
In the Churchyard at Tarrytown.
Last four stanzas of "The Golden Milestone."
The Children's Hour.
Something Left Undone.
Aftermath.
Description of "The Wayside Inn."

WHITTIER.

The Frost Spirit.
A Dream of Summer.

The Angel of Patience.
The Huskers.
The Pumpkin.
Gone.
Seed-Time and Harvest.
The Barefoot Boy.
Parts of the "Last Walk in Autumn."
Skipper Ireson's Ride.
The Pipes at Lucknow.
The Red River Voyageur.
Lines for the Agricultural Exhibition at Amesbury.
The Changeling.
The Robin.

ABSTRACT.

An Abstract is a *condensed* statement of another's thought. The most important ideas are presented and in the same order as in the original, but the details are omitted. A condensed report of a lecture or a sermon is an abstract. It differs from Outline in being expressed in complete sentences.

Ex. "In the old days (a custom laid aside
With breeches and cocked hats) the people sent
Their wisest men to make the public laws;
And so, from a brown homestead, where the Sound
Drinks the small tribute of the Mianas,
Waved over by the woods of Rippowams,
And hallowed by pure lives and tranquil deaths,
Stamford sent up to the councils of the State
Wisdom and grace in Abraham Davenport." *Whittier.*

Abstract. — More than a hundred years ago, it was the custom to choose the wisest men to make the laws; so Stamford sent Abraham Davenport to the Legislature.

This tells *who* was sent, *from where*, *to where*, *when*, and *why*. If we arrange these points in the proper order, we shall have an Outline.

1. When. 3. From where. 5. To where.
2. Why. 4. Who.

Advantages Derived from Practice in Writing Abstracts. — The chief benefit of this kind of reproduction is that it teaches us to select the really important ideas from the article which we have to condense. It helps us, too, to see clearly the relations between different parts of a sketch or story. A third advantage is that it helps us to cultivate a clear, concise, and forcible style. Young writers are likely to use too many words to express an idea. For this reason, practice in writing abstracts is of special importance in the early part of our work in Composition.

How to Write an Abstract.

1. Read carefully the whole of the sketch or story or poem which you have to condense. Be sure that you understand the relation of parts and the order of events, so that you can tell the whole story to a friend who asks what you have been reading.

2. Make an Outline of the story. This should be brief, consisting of not more than five or six topics or heads, expressed as concisely as possible. Take care to select the most important topics and to arrange them in the right order.

3. Consider the relative importance of the topics, and decide about how much time and space you can

afford to devote to each. A very common mistake, in the writing of Abstracts, is that of reproducing too many details in the early part of the work and making the last part very much more condensed.

4. Express clearly, definitely, in complete sentences, but concisely, what you wish to say upon each of the topics. Avoid rhyme, and do not borrow the author's language except where it is unavoidable.

EXERCISE IN WRITING ABSTRACTS.

I. Condense a long sentence.

Ex. Thus one object of curiosity succeeded another; hill, valley, stream, and woodland flitted by me like the shifting scenes of a magic lantern, and one train of thought gave place to another till, at length, in the after part of the day, we entered the broad and shady avenue of fine old trees which leads to the western gate of Rouen, and a few moments afterward were lost in the crowds and confusion of its narrow streets. "The Norman Diligence." *Longfellow.*

Making the Outline. — We notice that the most important topics are the following: —

1. What we saw.
2. When we arrived.
3. In what place.
4. How our journey ended.

If we wish to make the outline still more concise, we may write it in this way: —

1. What.
2. When.
3. Where.
4. How.

The Abstract. — The scenery and the thoughts suggested by it continually changed. Late in the day, we passed

through a shady street leading to the gate of Rouen. We were soon bewildered in the cramped and crowded thoroughfares of the city.

II. Write an Abstract from a paragraph or from a short anecdote.

Suggestion. — Pupils may decide what topics to select, the teacher guiding the selection, expression, and arrangement. Or, each pupil may make his own outline, and the class may decide which is the best, all using that one as the basis of the abstract.

Paragraphs for this exercise may be selected from the reading books. Short anecdotes from "The Youth's Companion" furnish excellent material for the writing of Abstracts.

General directions for Outlines of longer selections.

1. Select but a few general topics. These may be subdivided if necessary.

2. Express each topic briefly, but definitely.

3. See that the list of topics includes the whole subject, without repetition of the same thought in two or more of them.

4. Arrange the topics carefully.

5. Whenever possible, select for your first topic what will make a suitable Introduction; and for the last, one which will be a good Conclusion. The intervening topics may be called the Discussion.

III. Write an Abstract of a story told in either prose or poetry.

Suggestion. — The story should commonly be selected from one of the authors whose works are studied in class.

The teacher may, however, find it profitable to vary the style of selections, choosing occasionally a good story from "St. Nicholas" or "Wide Awake," "Harper's Young People," or "The Youth's Companion."

The first exercise of this kind should be written in class. Select a story with which all are familiar. Let pupils dictate as to choice, form, and arrangement of topics, and the space to be devoted to each. Then let each topic in turn be developed by the class.

The following outline for "Rip Van Winkle" was prepared in this way: —

I. Introduction.
1. Where — village, houses.
2. Who — ancestors, character.
3. Family — wife, children.
4. Farm — former and present condition.
5. Occupations — amusing children, attending to business of others, gossiping at the inn.

II. Discussion.
6. Expedition — why, when, where.
7. What He Saw — strange acquaintance, amphitheatre.
8. What He Did — the flagon, its effects.
9. Awakening — dog, gun, feelings.
10. Return — homeward way, the house, the inn, the people, his reception, perplexity, recognition, his daughter, his wife.

III. Conclusion.
11. Later Life — where, occupations.
12. Fame — influence of the story.

This may be condensed, combining, for example, topics 6, 7, and 8; also 11 and 12; 1, 2, 4, and 5.

SUBJECTS FOR ABSTRACTS.

Irving.

The Adventures of Ichabod Crane
The Quilting Bee.
Rip Van Winkle's Awakening.

Longfellow.

Priscilla's Wedding.
The Lover's Errand.
The Blind Girl of Castèl-Cuillè.
The Wreck of the Hesperus.
Rain in Summer.
The Emperor's Bird's-Nest.
Sandalphon.
Paul Revere's Ride.
The Bell of Atri.
Kambalu.
Lady Wentworth.
The Monk of Casal-Maggiore.
The Leap of Roushan Beg.

Whittier.

The Quaker Household.
Farm-Life in Winter.
The Garrison of Cape Ann.
The Prophecy of Samuel Sewall.
The Swan Song of Parson Avery.
Cobbler Keezar's Vision.
The Wreck of Rivermouth.
The Brother of Mercy.
Kallundborg Church.
King Solomon and the Ants.
The Legend of St. Mark.
April.
Kathleen.
Mary Garvin.
The Witch's Daughter.
The Well of Loch Maree.

Biography. — The writing of Biography may properly be included under Abstract, since we must, of necessity, condense the story of an author's life, as told by others.

Advantages. — Besides fixing in our minds the main incidents in the life of an author, this kind of reproduction affords good practice in the making of Outlines.

The Outline. — If we examine the sketch of Irving's life, as given in Chapter XI., we shall notice that it is an Abstract, the outline being made up of the topics which are given as headings. Having written this in the form of an Outline, let us see if we can make any changes in the order of topics. We notice at once that there is no Introduction or Conclusion; so those may be supplied. We may properly make some mention of his works before we reach the end of the sketch of his life. We may even refer to his death before we say anything about his boyhood. Biographical sketches of prominent men who have recently passed away often open with a reference to the death, since it is that event which calls public attention to the life. Notice whether it is possible to combine any two topics. Supply omitted topics, such as Personal Appearance, Character, etc.

Suggestion. — The teacher may direct pupils in the reconstruction of this Outline, so as to make one which shall give the events in order of time. This is a valuable exercise, since in this way pupils learn to associate the works of an author with persons and places and events.

The Introduction. — Nothing is more monotonous than a series of biographies all of which begin with,

"Washington Irving was born in New York, April 3, 1783." Study variety of expression, with a view to making a pleasing Introduction. We realize how important first impressions are. Perhaps you have sometimes decided not to read what had been recommended to you as a good book, simply because you do not like the way in which it begins. You cannot "get interested" in the story. You will understand, then, why we must try to have something fresh and interesting for the first topic. Let us notice some of the ways in which we may begin a sketch of Irving's life.

1. Near the banks of the Hudson River, in the pleasant village of Irvington, stands a quaint stone cottage built in the Dutch style and overgrown with ivy. Many a traveler stops to gaze at the house, and many a question is asked of the townspeople concerning the former owner of the estate. We, too, shall be interested to know more of the place; for this is "Sunnyside," the home of Washington Irving.

2. Once upon a time, there was a little boy who couldn't have as much fun as he wished, simply because all the people around him entertained very strict ideas as to how young people should behave. This poor lad, for whom I have a great deal of sympathy, was the youngest of eleven children. His name was Washington Irving.

3. An old lady once made the remark, "Yes, George Washington was a great man, but I never knew a child named after him that amounted to a row of pins."

"Why, Grandma," said a gentle voice, "you must have forgotten Washington Irving. I'm sure he was a worthy namesake."

"Irving?" said the old lady, "the only Irving that I know anything about is that play-actor, and his name's

Henry. Do tell us who Washington Irving is and what he's done!"

Conclusion. — Careful attention should be paid to the Conclusion. At any entertainment, we expect the best things to come at the end of the programme, because the mind naturally lingers upon what comes last. So in the writing, we should aim to make the last paragraph the most effective one. In this, as in the Introduction, try to be, to some extent, original. Do not write just what everybody else would be likely to write.

As has been suggested, it is not necessary that the concluding topic be "Death and Burial." "Character," "Fame," and "Influence of His Writings" are appropriate topics for the Conclusion.

Suggestion. — In the same way, the biographies of Longfellow and Whittier may be reproduced.

Autobiography. — Write a sketch of your own life, making the Outline first. The following autobiography will furnish some hints concerning choice of topics.

My Biography.

Fearing that some of the most important events of my life will never be presented to the public if I leave the task of writing them to other persons, I have decided to write my biography myself, in order that none of the incidents of my life may escape the public notice.

As some disputes may arise among future biographers, in reference to my birth-place, it may be well to inform any who feel interested, that the city of Bridgeport was so honored, although the greater portion of my life has been passed in our beautiful "City of Elms."

I have no remembrance of the first two or three years of my life, but I presume that I had my fair proportion of baby troubles and pleasures and swallowed the usual quantity of catnip-tea and soothing-syrup.

My mother says that I was good when I was young. I hope I was, but am afraid that I have got bravely over it. . . .

When I was five years old, I commenced to attend school, where I learned to read, write, spell, and on Wednesday afternoons to make patchwork and pin cushions. There were fifteen scholars in the school, but only two besides myself in the lowest class. These two were boys, and my highest aim was to be a little in advance of them in Lovell's First Reader.

We did not have such recesses as we do here, where we tiptoe down stairs, take a sniff of fresh air, and tiptoe back again, all in five minutes; but at eleven o'clock, we rushed out into the yard and amused ourselves until a quarter of twelve. We played "May-pole" and "Miss 'Ginia Jones," and the boys played marbles and ball, and sometimes condescended to take the part of "man of the house," and assist us in our house-keeping arrangements. Sometimes, too, the boys were Indians, who attacked a traveling party consisting of six or seven girls, two kittens, a rag doll, and whatever else we could find that would answer the purpose; and although there was no loss of life in these skirmishes, there was no lack of noise. They imitated the war-whoop to perfection, and made a noise resembling the war-drums by jumping on the cellar doors; and we pretended to be frightened out of our senses, and begged for mercy for ourselves and our children, which favor the Indians consented to grant, doubtless remembering that "discretion is the better part of valor," and that if they were too savage, they would be reported to the teacher.

It was about this time that I attended my first party. The girls were all in a flutter of excitement, and held numerous whispered conferences, but succeeded admirably in keeping the victim of the surprise in ignorance of their plans. I could scarcely wait until the evening came; but it did come at last, and I went, wondering what the party would be like, and whether I should enjoy myself or not.

My father was to come for me at nine, and until that time games were played, and then supper was announced. I remembered my mother's injunction, and ate just a very little of the cakes and candies. I well remember telling my father when he came that I "couldn't go home until the party was *out*," which unsophisticated remark greatly amused some ladies who overheard it.

I soon left that part of the city, and parted from my friends and schoolmates, to form other acquaintances and find other friends in new circles. Some of those little friends whom I left then, have now become, in their own eyes, young ladies, and have entirely forgotten me; some have left the city, and I have lost sight of them, and a few have been taken by death; but from whatever cause it may be, we are separated forever, as a school, and we shall no more "keep house" in the woodshed, no more play Indian massacre on the cellar doors — together.

But in my new home I found new friends, who gradually took the places of my former companions; and although I did not entirely forget my associates, I ceased to miss them. I now attended a public school, which I found very pleasant, and in which I made great improvement.

As my illustrious career in this institution will soon close, and as some of the particular points of my life's history have now been given to the world, I think I may safely leave the rest with my biographer, hoping that he will not permit this history of my early years to perish.

AMPLIFICATION.

Amplification is the opposite of Abstract. An Amplification is an *expanded* statement of another's thought. Things left unsaid or only hinted at in the original are fully and positively expressed in the Amplification. The details are carefully given and the imagination is allowed free play.

Ex. A ship was lost at sea.

Amplification. — Many years ago, on a beautiful September morning, a ship sailed out of the harbor of New York, bound for the East Indies. She was loaded with the products of American industry and was expected to bring back a cargo of coffee and spices. The captain was a young man full of energy and ambition. He was the only son of a widowed mother. On board were two passengers, a boy and a girl, the children of a missionary in India. They had been at school in America, but had been summoned to their distant home by the news that their mother grieved so sorely over the separation from her children that her life was in danger. The days sped on and lengthened into weeks, but the good ship did not reach her port. Months passed, but no tidings of the missing vessel came to either shore. On one side, an aged woman, watching for a sail that never came, cried to the sea, "Bring back my boy." On the other side, a dying mother moaned, "Give back my dear ones." But the sea gave no sign. Years have rolled away, and both mothers have gone where there is "no more sea"; but still the waves hide their cruel secret.

Advantages of Amplification. — The chief advantage of Amplification is that it is a step towards original composition. It *suggests* ideas and leaves us to think

them out more fully — to develop the meaning in our own way. It is like taking a pencil sketch which some one else has made, and producing from it a finished picture, using our own taste as to the colors and tones, the lights and shades.

How to Amplify a Selection.

1. Read the selection carefully until you are so familiar with the story that you can tell it in your own words.

2. Write an orderly list of the points or incidents of the story as told by the author.

3. Make a list of the things which are omitted; as, for example, place, time, name of person, occupation, history, events leading to the incident, consequences, conclusion. Try to supply in this way whatever the original story leaves to the imagination of the reader.

4. From the two lists, make a complete Outline, observing the directions previously given.

5. Study the Outline with reference to relative importance of the topics, and decide about how much space to devote to each.

6. Expand each topic in the best words at your command, carefully avoiding the forms of expression in the original.

7. Be careful to connect the topics in such a manner that the story shall not seem disjointed. Read over what you have written, noticing whether the transition from one topic to another seems abrupt. If it does, you must try to connect the parts more smoothly. This

may often be done by using such expressions as "nevertheless," "on the other hand," "meanwhile," "however," "in spite of all this," "and so."

EXERCISE IN AMPLIFICATION.

I. Amplify a Sentence.

Suggestion. — The teacher should question pupils regarding the successive steps in making the Outline. Let the class make the selection of topics, the teacher writing them upon the blackboard in the order named. The arrangement may then be criticised and corrected. Let the whole class write from the same outline. The reproductions may be read aloud, in order to see how different stories may be produced from the same list of topics.

Examples of Sentences.

A kitten went to school.
A man was accidentally killed.
A little boy saved his father.
Spring is coming.
"Make hay while the sun shines."
The king walked through the city in disguise.
"A stone that is fit for the wall is never left in the way."

From Miscellaneous Examples of Figures, the following extracts: —

1, 10, 14, 17, 20, 32, 37, 38, 45, 69, 71, 72, 83, 84, 102, 117, 118, 129, 139, 142, 147.

II. Amplify a Paragraph.

Suggestion. — Select from the lesson a descriptive paragraph, and let the pupils write a short story to fit the scene.

Any of the following extracts from the Examples of Figures may be assigned for amplification: —

13, 43, 62, 79, 81, 96, 100, 105, 110, 119, 127, 132, 133, 136, 148, 149.

III. Amplify a Story told in Poetry.

Specimen of Reproduction of this kind: —

The Old Knight's Treasure.

The original poem, by Henry Morford, may be found in Baker's Premium Speaker, Part IV. p. 57.

Amplification. — The wind moaned mournfully through the forest trees and round the grim old castle, standing high on a hill, from which the Rhine, many miles distant, was just visible. At the back of the castle, the forest extended almost to the wall; but in front, there was nothing to obstruct the view down to the beautiful river. It was a grand, lonely place; grand in its site, and lonely, cut off as it was from all the world, by the seemingly limitless forest.

The nature of the place was indicative of the character of its owner. He was isolated from all mankind by an impenetrable forest of reserve, and that he was proud and stern was the verdict of all who had ever seen him. But there had been days when old Sir John was very different. The servants could remember the time when he had been a kind and jovial master, never passing them without a word of encouragement; when he had been happy in the love of a gentle wife and a bright-eyed little son.

Those days had long been over. All the light-heartedness was changed into gloom, and stern commands came in place of kind words. People thought that he had already outlived his usefulness; and his heirs, especially, were longing for his death. For did he not own lands enough to make them

all rich? And what good did luxuries do him? He was a soured, discontented old man, they thought, and did not deserve all his good things. But little did poor old Sir John care for the silver that shone on his side-board and the elegant furnishings of his rooms. They could give him little comfort, since he had lost all that he loved in the world.

He sat in his own room brooding over the fire. Who could tell what his thoughts might be? One of the servants would have said that he was thinking of his hoarded treasures; for ever and anon he would look at a huge chest standing by his bed, and every one knew that this chest contained the most valuable of all the old knight's possessions. What it held was the greatest of the many mysteries of his life; for no one knew more than was whispered by the servants. They encouraged the idea that it contained gold and priceless stones; for on its cover were inscribed these words: "Remember all, whate'er befall, save this whatever else be lost."

Rising from his chair, Sir John walked to the window; and as he looked up at the stars, "the forget-me-nots of the angels," he wished that he might feel as calm and untroubled as they looked, and prayed that he might soon be released from his loneliness.

It was not long that he had to wait. A week from that night, after a chill and cheerless day, he lay on his stately bed for the last time; and this time he was as calm as the stars.

Oh, how heartless the heirs seemed, hardly restraining themselves till the prayers were over! All waited with the greatest eagerness for the mysterious chest to be opened. Hastening into the room where it was kept, they crowded around it while nail after nail was loosened. At last the cover was lifted off, and each tried to catch the first glimpse of the riches within. Suddenly they drew back, staring in each other's faces in speechless amazement and anger.

The chest contained only the toys of a boy; the top, whip, cord, and kite, all placed tenderly side by side, by the father who had been called harsh, cold, and heartless. So had the lonely man cherished, all these years, the memory of the bright little boy who had promised so much and had left him so early.

POEMS FOR AMPLIFICATION.

Longfellow.

The Phantom Ship.
The Skeleton in Armor.
The Castle by the Sea.
Sir Humphrey Gilbert.
Excelsior.
The Norman Baron.
The Old Clock on the Stairs.
The Arrow and the Song.
The Statue over the Cathedral Door.
Selection from the "Building of the Ship."
Twilight.
Gaspar Becerra.
The Warder of the Cinque Ports.
Killed at the Ford.
Morituri Salutamus: "In mediæval Rome," etc.
Evangeline: "Once in an ancient city," etc.
The Revenge of Rain-in-the-Face.
Haroun al Raschid.
Daybreak.
The Cumberland.

Whittier.

Maud Muller.
Telling the Bees.
The Gift of Tritemius.
Barbara Frietchie.
Abraham Davenport.
In School-Days.
The Sisters.

COMPOSITIONS FROM PICTURES.

As the next step towards original composition, we may write stories or descriptions from pictures. The topics are now suggested, not by words, but by *forms*.

The following story was written from a picture representing a boy in a row-boat to which a kite is attached by a long string. A ship appears in the distance.

How Johnny Clark was Cured of Being a Sailor.

One afternoon, Johnny Clark, a thrifty farmer's son, made up his mind to go to sea. He had been reading an exciting sea tale, and, inspired with a desire to become a gallant sailor lad, he determined to start that evening. Accordingly, towards evening, he packed up a few clothes in a red handkerchief, and after dark, slipped out of the door without letting his parents know anything about his plan.

He had pocket-money enough to carry him to the nearest sea-port. Here he found a three-masted schooner wanting a cabin boy; and being glad of the opportunity, he shipped.

Now it was that poor Johnny's troubles began; for, after being a day at sea, he began to be sea sick. He was kicked around by the captain and mate, and more than once wished that he was at home.

But to pass on to the main part of the story. Johnny had been on the water two months when his ship was wrecked in the Pacific Ocean. A great water-spout struck the vessel, and everybody but Johnny being on deck, all were washed overboard. The ship was going through the water at a terrific rate of speed at the time she was struck; and, of course, Johnny could do nothing to aid the men. Now he was in a pretty fix. He was soon out of sight of the men in the water, and seeing a small island almost directly ahead, he put the wheel over a few points, and soon the ship struck on the island.

Johnny's next thought was of getting aid or being taken off the island. For four days he watched, and on the fifth day he hit upon a means of escape. Taking the long-boat, he put some provisions under the seat, and after constructing a kite, he obtained a ball of strong twine from the cabin, and then put up the kite. Hitching the end of the kite-string to the bow of the boat, he shoved off. He had been on the ocean but a few hours when he espied a ship coming to his assistance. The captain said that he had seen the signal and was glad to help the boy out. Johnny was very thankful when he found himself on his way home, and when he arrived there he concluded that he would never again go to sea.

Suggestion. — For the first exercise the teacher may select a picture large enough for all to see. Let the class tell what the picture *shows* and what it *suggests* to their minds. From these hints, a plan for the story may be written and afterwards developed by each pupil in his own way. After a little practice of this kind, the teacher may distribute to the pupils pictures which she has cut from old books and papers. Care should be taken to select *such as tell a story*. Instruct pupils to write first the plan and then the development. Later, let them write *descriptions* from pictures.

INVENTION.

We may now attempt to invent thought for ourselves, instead of reproducing the thoughts of other persons, expressed in various ways. It will be easier at first, to write upon subjects which will exercise the imagination.

Caution. — In this species of composition, be careful not to give your imagination too much liberty. The charm of this kind of writing consists in making the story seem not only probable, but natural.

The following composition is founded upon fact, but is largely imaginative: —

The Story of a Lead Pencil.

I am only a stubby little pencil, but I was once as long as the best and newest of you. I was not battered as I am now, but fresh and new, with a nice little rubber cap on my head. But my owner was often hungry (they had a long session at his school), and so he chewed and chewed upon the rubber until it disappeared. I had a name, too, — "Dixon. M." — printed in fine gilt letters on my side; but the name can scarcely be deciphered now.

Perhaps you'd like to hear my story. Well, one morning I was having a comfortable though rather dull time on a shelf in Atwater's store, when in came a boy. He paid seven cents for a pencil, and by good luck (for him, not for me!) had me given to him.

He slipped me under the strap which held his books and started off. I looked about me a little, and discovered that my companions in bondage were a Cæsar, an Algebra, and a little green book only part of whose name I could see. It looked like "Snow —." In a few minutes we entered a large building, and I presently discovered that I was in a school-room.

Oh, such fun as I have had since then! My owner and I have not learned much, but I tell you we have enjoyed ourselves. Twice a day we have climbed up long flights of stairs to a little room where we always arrived much pressed for breath, owing to the good times we had had on the way.

The happiest days of my life have been spent in this little room. Once or twice the teacher caught us at our tricks, — a neighboring pencil and me, — but she always laid the blame to the boy, so it didn't worry me much. One morning I

was obliged to scribble on a bit of paper, "she has got her eye on us." It didn't seem to me quite respectful to use a small *s* for that kind of a "she," and I didn't approve of using "got" in that way; but how was I to help myself?

Ah, well! those bright days are over. I no longer enjoy myself, but am thrust into the bottom of a deep, dark pocket, in company with a knife, a few nuts, some pieces of crayon to pelt boys with on the way up-stairs, and a sticky lump of gum which my owner chews on the rare occasions when he is studying. He says he can think better if he moves his jaws. Queer; isn't it?

My master owns a brand-new pencil now. I heard him say, I suppose in excuse for his treatment of me, "We're going to have Examinations, and I've got to *cram*. So I'll get a new pencil and turn over a new leaf."

Subjects for Imaginative Writing.

Soliloquy of a School Clock.
Story of a Penny.
The Adventures of a Pin.
The Lost Diamond.
What the Sparrows Told.
My Experience as an Agent.
What the Wind Sang.
Story of an Old Shoe.
Adventures of an Apple.
Adrift on the Lake.

FIVE-MINUTE EXERCISES.

Note. — The following exercises are intended to be introduced as frequently as possible in connection with daily recitations. Some of them may require more than five minutes. The teacher will, of course, extend the time if necessary.

For additional exercises, short Paraphrases, Abstracts, and Amplifications may be written.

1. Write correctly, as regards capitals, spelling, punctuation, and arrangement, a selection which the teacher has written upon the blackboard or printed by the hektograph.

Suggestion. — Let the selection contain quotations, and let it be written without punctuation or proper arrangement.

Ex. What are you doing here asked my guardian trying to learn myself to read and write said krook and how do you get on slow bad returned the old man impatiently its hard at my time of life it would be easier to be taught by some one said my guardian ay but they might teach me wrong said the old man with a wonderfully suspicious flash of his eye I dont know what I may have lost by not being learned afore I wouldnt like to lose anything by being learned wrong now.

2. Write a paragraph from the teacher's dictation.

Suggestion. — This may be an extract from the lesson, or some anecdote suggested by recent reading. If the former, pupils may exchange papers and correct the spelling, punctuation, arrangement, etc.

3. Write in good English what you know about some allusion in the lesson.

Suggestion. — This exercise is doubly valuable, since it tests the accuracy of the pupil's knowledge, as well as his power of expression. For a review lesson, a longer time may profitably be devoted to work of this kind. The topics may be written upon cards and distributed to the class. After allowing a reasonable time for writing, let the pupils exchange papers or change places at the blackboard and correct one another's work.

Examples of Topics: "Sword of Damascus," "Rare Aladdin's wondrous cave," syllogism, the Mayflowers, "the Truce of God," Luther, mausoleum, Mary and Elizabeth,

Plymouth Rock, the gardens of the Incas, "Pisa's leaning miracle," "Bertha, the beautiful spinner," "Mouse-Tower on the Rhine," "the crazy queen of Lebanon."

4. Write sentences containing certain specified grammatical forms, etc.

Suggestion. — Pupils who have not had the benefit of good elementary drill in English construction will find this exercise somewhat difficult. For such, it will be well to begin with one or two required forms and gradually increase the number. The expressions should be underlined and numbered, as they need not be introduced in the order specified.

Ex. Write a sentence containing (1) the name of an American author, (2) the title of one of his best-known works, (3) a relative pronoun, (4) an interjection, (5) a proper adjective, (6) a predicate nominative, (7) a verb in the passive voice, (8) *that* used as an adjective, and again (9) as a conjunction.

Specimen: Ah! I see that you are reading "The Sketch-Book," which is, I am told, the masterpiece of that pioneer of American literature, Washington Irving.

5. Write a short story which shall include a given list of words, not necessarily in the order mentioned.

Suggestion. — If these words are selected by the teacher from a simple story, they will probably be such as the pupil can readily combine. The original story may be read to the class after they have shown what they can do with the words.

Ex. boy, dog, drowned, school, saved, afternoon, reward, truant, river, well-treated.

One Result of a January Thaw.

On a pleasant, mild *afternoon* in January, a *boy* took a neighbor's big Newfoundland *dog* that was friendly to him,

and went to the *river* to skate. In order to do this, he played *truant* from *school*, and by this act nearly lost his life. At this time, what is known as "the January thaw" had just set in, and the ice, which the day before had been very thick, had melted considerably. Not noticing this, the boy, after skating for some time along the shore started on a trip across the river followed by the dog. When he was about half-way across, the ice suddenly broke, and boy and dog fell in. The boy, being exhausted from skating, sank immediately and would have been *drowned*, had not the good dog, who had always been *well-treated* by the boy, brought him to the surface and *saved* his life. Carlo, the dog, was looked upon as a hero. His master was the forced recipient of a large *reward* for the dog's services. The boy learned two lessons that day that were of great importance to him through life.

6. Write an explanation of some quotation, telling where it may be found, by whom it was said, in what connection, under what circumstances, etc.

Suggestion. — A single quotation may be given to the whole class, or quotations written on cards may be distributed.

Examples of quotations which may be used for this exercise are the following: "Not Angles, but Angels"; "Why don't you speak for yourself, John?"; "All the sons were brave, and all the daughters virtuous"; "Look, you can see from this window my brazen howitzer"; "You too, Brutus!"

"Do not fear! Heaven is as near
. . . by water as by land."

"Our fathers find their graves in our short memories."

"If you wish a thing to be well done,
You must do it yourself, you must not leave it to others."

7. Write upon some topic of local or current interest.

Suggestion. — The newspapers will furnish an abundance of subjects. Pupils may have an occasional *newspaper exercise*, each expressing in his own words something which he has read in the papers. The teacher should direct pupils in their choice of topics.

Examples of Topics: The Graduating Exercises of our School; Last Night's Fire; The Toboggan Slide; Do We Need a Public Library? A Distinguished Guest; Death of a Noted Man; Rumors of War; The President's Wedding; A Valuable Discovery; A Cyclone, etc., etc.

Questions bearing upon school life may be discussed in this way.

Ex. Why do scholars dislike composition-writing? Is it wrong to learn my lessons on Sunday? Prompting; A plea for short lessons; Feelings of a tardy pupil; What I think about the habit of chewing gum; The advantages and disadvantages of studying alone.

8. Write an advertisement, expressed clearly and concisely.

Suggestion. — The pupils may find faulty examples and bring them to the class, writing upon the blackboard the original form and making their own corrections, the teacher suggesting further improvements.

Ex. Wanted, — a rent; state particulars as to size, location, etc.

For sale, — a house, a horse and carriage, groceries, dry-goods, etc.

Lost, — a ring, money, pocket-book, cane, keys, dog, etc.

Wanted, — a situation as clerk, book-keeper, gardener, teacher, etc.

9. Write a telegram, limit ten words.

Suggestion. — The teacher may write or dictate a long message, and require the class to condense it within the assigned limits.

Ex. We should like to have you come home as soon as you possibly can and bring Mary with you, if she can be spared. Father is dangerously ill, the doctor says. *Do* come as soon as you receive this.

Condensed: Come home with Mary at once. Father is dangerously ill.

10. Reproduce some anecdote bearing upon the lesson.

Suggestion. — This may be written for the class or told to them by the teacher or by a pupil.

Ex. The relations between the Normans and the Saxons. See dialogue between Gurth and Wamba, in the first chapter of "Ivanhoe." Selections from "Knickerbocker's History of New York." Stories from English History, referring to characters mentioned in "Westminster Abbey." Anecdotes from "Old Colony Days," "The Blue Laws," and Abbott's "Miles Standish." Anecdotes from the biography of an author.

11. Describe in your own language some character about whom you have read.

Ex. Priscilla, John Alden, Katrina, Miles Standish, Herr Van Tassel, Brom Bones, Ichabod Crane, Rip Van Winkle's Wife, Uncle Moses Whittier, The Quaker Mother, Miss Livermore.

12. Write exercises on Figures of Speech.

Suggestion. — The reading lesson for the day will commonly furnish abundant material for work of this kind. The

following are some of the exercises which may be made interesting and profitable: —

(*a*) Write Euphemisms for the following: —

She is conceited. He is a liar and a thief. The man was intoxicated. Your daughter is lazy and stupid.

Ex. He was turned out of office. Euphemism: He was relieved from further attendance upon the arduous duties of the position.

(*b*) Change sentences from the literal form to the metaphorical.

Ex. When we are older we shall enjoy the results of the time now devoted to study. Metaphorical: In life's mid-summer we shall reap the harvest from the seed which we are now sowing.

(*c*) Change from Metaphorical to Literal.

Ex. He urged some tardy loiterer along the flowery path of knowledge.

Literal: He whipped some lazy boy in order to make him study.

(*d*) Write Similes and Metaphors comparing the following subjects: —

Old Age — Sunset; Life — Ocean; the Body — Machine; Kindness — Dew; Clouds — Snowdrifts; Life — Race; Trouble — Storms; Happiness — Sunshine.

Ex. Simile: Old age should be like the sunset hour, a beautiful, peaceful season which comes between the cares of the day and the sleep of the night.

Metaphor: He had already reached the sunset of life, and was watching its brightness gradually fade into the shades of evening.

(*e*) Write sentences containing Personification.

Personify by the use of adjectives or pronouns: winter, hope, night, ocean, time, earth, snow.

Ex. Jolly old Winter is on his way and will soon be here.

Personify by use of verbs: liberty, health, moon, mountains, sky, nature, grief, sun, beauty, fashion.

Ex. Liberty veiled her face while the tyrant spoke.

(*f*) Write an Apostrophe.

A poem containing apostrophe may be read to the class and reproduced by them before they attempt to write an original address.

Subjects: To the Moon; To a Daisy; To a Brook; To the Ocean; To a Sleeping Child; To a Dead Bird; To the Wind; To a Mosquito; To Our Dead Heroes.

(*g*) Write sentences containing Antithesis.

The following are subjects which may be contrasted: Day and Night; Summer and Winter; Riches and Poverty; Idleness and Industry; City and Country; Cheerfulness and Grumbling; I Can't and I'll Try; Work and Play; Now and Then

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Second Year.

To the Teacher:—

The Composition work of the first year may be reviewed by having the pupils write an occasional Paraphrase, Abstract, or Amplification, in connection with the second year's work in Literature. The biographies of Hawthorne, Holmes, and Lowell should be reproduced in the manner suggested for that of Irving. There should be occasional practice in Letter-writing. The main object of the second year's work in Composition should be to teach pupils to think for themselves and to arrange their thoughts in clear and logical order. It is, therefore, recommended that throughout the

second year, less time be devoted to Reproduction and more to Invention. From the various lists of Composition Subjects, the teacher may select such as are suitable for the class, leaving the more difficult subjects for the work of the third year.

I. COMPOSITIONS UPON OBJECTS.

In most of your practice in Composition, thus far, you have used the thoughts of others as the basis of your work. Now you must learn how to write without so much help of this kind. It is well to begin by writing about simple things concerning which you have some knowledge. The first thing to be done is to find out how much you know about the subject.

Collection of Material. — As soon as the subject is assigned, you should begin to study it, noting down your thoughts as they occur to you. One topic will naturally suggest another; and if you keep the subject in mind and make a memorandum of each thought, you will soon be surprised to find that you have more material than you can conveniently use. If you do not make a note of your thought at the time it occurs to you, you will be very likely to forget it when you are ready to write. As far as possible, depend upon your own knowledge. If you need to learn more than you already know about the subject, consult authorities concerning the points on which your knowledge is deficient, but never copy the language of those authorities. Make the information so thoroughly your own that you can easily express it in your own words. Then make brief notes which will help you in writing. You should, if possible, collect your material several days before writing the composition.

Suggestion. — For the first exercise of this kind, let the material be collected by the class and the memoranda written upon the blackboard by the teacher, in the order in which the thoughts are presented. The teacher may, as she writes, offer suggestions as to the best form of topics. She may also show how one line of thought leads to another, and how a topic may branch into various sub-topics.

The following is a copy of such an Outline, written by the teacher from the dictation of the class. The topics are given in the order in which they were presented.

Subject: Paper.

I. MANUFACTURE.

1. Where. 2. How. 3. By whom. 4. When. 5. Extent. 6. Description of factory. 7. Improvements.

II. COMPOSITION.

1. Rags. 2. Straw. 3. Manilla hemp. 4. Wood fibre. 5. Rice. 6. Bamboo. 7. Old paper.

III. INVENTION.

1. When. 2. By whom. 3. Where. 4. Importance.

IV. MODERN USES.

1. Common uses. 2. Car wheels. 3. Bottles. 4. Pails and pans. 5. Collars and cuffs. 6. String. 7. Tissue flowers. 8. Lamp-shades. 9. Uses in China and Japan. 10. Boats. 11. Carpets. 12. Napkins. 13. Money. 14. Gun-wads.

V. APPEARANCE.

1. Sizes. 2. Color. 3. Ruling. 4. Thickness. 5. Variety of aspects.

VI. Kinds.

1. Fancy note. 2. Writing pads. 3. Wall. 4. Wrapping. 5. Drawing. 6. Card-board. 7. Blotting. 8. Tissue. 9. Foreign varieties. 10. Parchment. 11. Rice. 12. Tracing. 13. Filter. 14. Papier maché. 15. Oiled. 16. Carpet. 17. Printing.

VII. Advantages.

1. Variety of uses. 2. Lightness. 3. Strength. 4. Cheapness. 5. Use of waste material. 6. Convenience. 7. Warmth.

VIII. Earliest Forms.

1. Papyrus. 2. Chinese. 3. Substitutes for paper — wax tablets, clay tablets, leaves, stones, etc.

IX. Origin of the Word.

1. Derivative meaning. 2. Present application.

X. (Suggested by the teacher). Curiosities.

1. Longest roll of paper ever made. 2. Experiments to test the strength of paper. 3. Describe a collection of interesting relics made of paper; for example, a papyrus roll taken from the wrappings of a mummy; a Japanese fan with a romantic history; a leaf from an illuminated missal made by Saxon monks; a wasp's nest; a costume worn at a paper carnival, etc. 4. Mother's Rag-Bag — what goes into it, and what comes out. Perhaps you can make a humorous composition, by exercising a little ingenuity in the arrangement of your lists of articles, trying to have as great a variety as possible. To make it more fanciful, you might have for the title of your sketch "The Enchanted Bag," and leave the reader to guess what kind of a bag you mean.

Selection and Arrangement of Material. — When you have thought out a subject in this way and made a list of the topics which have occurred to you, you will realize at once that you have enough material for a dozen compositions. You must, therefore, decide which of the topics to select and in what order to consider them. A single topic with its subdivisions will often furnish abundant material; as, for example, in the above Outline, any one of the topics except the ninth.

Writing the Composition. — Never attempt to write a composition of this kind without first making a complete Outline. When your material is carefully selected and arranged, the writing of a composition will be comparatively easy. Take one topic at a time and develop it in the best words at your command. If necessary, write and re-write that one topic until you are sure that you cannot improve upon the expression. In this manner, develop the entire outline and neatly copy the exercise.

The following subjects may be outlined and developed in the manner suggested for the subject "Paper": —

Almanacs.	Grass.	Slang.	Pencils.
Umbrellas.	Flowers.	Homes.	Tongues.
Time-pieces.	Cats.	Agents.	Eyes.
Words.	Dogs.	Fashions.	Ears.
Books.	Windows.	Glass.	Writing Machines
Ornaments.	Hands.	Candy.	Mantel-pieces.
Calendars.	Doors.	Names.	Birds' Nests.
Shells.	Trees.	Letters.	Advertisements.
Neckties.	Hats.	Signs.	Handkerchiefs.
Inventions.	Heroes.	Houses.	Fireplaces.
Games.	Bells.	Lamps.	The Indians.
Gigglers.	Grumblers.	Iron.	Pictures.

II. NARRATIVE OR STORY.

In this kind of composition, the writer relates some incident or series of incidents. We shall consider three special forms of Narratives: —

1. Personal Narratives, founded upon incidents in the writer's own experience.

2. Historical Narratives, founded upon events in history.

3. Fiction or **Romance,** founded upon imaginary incidents.

Personal Narratives. — As the easiest form of the Personal Narrative, you may now write some true story about yourself: something which you have seen or done. Remember that the interest of such a story depends almost as much upon the way in which it is told as upon the incident itself. Try to make it fresh and interesting instead of trite and commonplace. Remember that, in order to do this, you need not use "big words" or adorn your style with elaborate figures. In language, as in dress, a simple style is often the most elegant. The stories which make the strongest impression upon us — whose humor awakens our mirth and whose pathos brings the tears to our eyes — are commonly those which are told in simple, unaffected style. Be clear, exact, and truthful in all your statements. Aim to tell the story in such a way that the incident shall be vividly presented to the reader. The frequent use of "I" in a personal narrative makes the writer appear egotistical. This effect may often be avoided by introducing a part of the story in conversational form.

SUBJECTS FOR PERSONAL NARRATIVES.

How I Ran Away.
An Eventful Day.
A Journey.
Making Believe.
A Visit to the Country.
Keeping a Diary.
Some of My Treasures.
Afraid of the Dark.
Having a Tooth Pulled.
A True Story of a Dog.
What I Used to Think.
My Experience in Housekeeping.
Recollections of School Days.
A Ride in the Street Car.
Some of My Early Amusements.
Sitting for a Picture.
Our Family Picnic.
My First Gunning Expedition.
Learning to Swim.
My First and Last Cigar.
Our Family Cat.
My First Day at School.
My First Impressions of Death
One Saturday Afternoon.
My Bicycle and I.
My First Pair of Skates.
My First Disobedience.
The Story of Our Hired Man.
My Best Day Last Vacation.
A Fishing Excursion.
What Happened on My Way to School.
My First Experience with the Telephone.
My Earliest Recollections of Sunday School.
My First Attack of Homesickness.
Story of a Winter Evening.

Historical Narratives. — The Historical Narrative is, of necessity, a reproduction. It is commonly either an Abstract or an Amplification of what has been told by others. Imaginary incidents are often combined with historical events, making what is called an *Historical Romance*. Many of Sir Walter Scott's "Waverley Novels" are of this character. So, too, are James Fenimore Cooper's stories of Indian life. In writing an abstract of a story taken from history, be careful to select the most important incidents and to make a clear and connected outline. In amplifying, be sure that the details which your imagination supplies are in keeping with the scene, the time, the characters, and the spirit

of the story which you are relating. If you invent conversations, let the language be such as would be natural and appropriate for the persons whom you imagine to be talking.

Suggestion. — The teacher may relate the bare facts of some historical incident and then read to the class an Amplification of the same story. For example, one of the stories from Hawthorne's "Grandfather's Chair" or a good historical sketch from the "St. Nicholas." Point out the merits of the Reproduction and call attention to any incongruities or anachronisms that may appear. Require pupils to make first an Outline of the narrative, in order to preserve the proper relations of parts.

Subjects for Historical Narratives.

The Landing of the Pilgrims.
The Boston Tea-Party.
The Capture of André.
The Battle of Lexington.
The Regicides.
The Flight of Mahomet.
A Story of Venice.
Execution of Joan of Arc.
The Princes in the Tower.
A Gladiatorial Combat.
The Battle of Waterloo.
The Battle of Hastings.
The Destruction of Pompeii.
A Boy Hero.
The Story of the Charter Oak.
Story of One of the Salem Witches.
The Fountain of Perpetual Youth.
The Discovery of the Mississippi.
King Alfred and the Cakes.
Pocahontas.
The Crusade of the Children.
Cœur-de-Lion and the Minstrel.
The Taking of Babylon by Cyrus.
Story of a Child Queen.
Death of Julius Cæsar.
The Battle of Gettysburg.
Cornelia and Her Jewels.
The Story of Paul Revere.

Incidents from the lives of Washington, Lincoln, Grant, and Garfield; of Nero, Julius Cæsar, Cleopatra, Charlemagne, Queen Elizabeth, Mary Queen of Scots, Napoleon, and other characters.

Fiction. — You are now required to exercise your imagination, depending entirely upon your own taste

and ingenuity in making up the story. Before attempting to write, you should make a "plot" or plan of the story. Do not allow your imagination to take too wild flights. Except in a fairy story, confine the incidents within the realm of probability.

Suggestion. — Select some story with which all are familiar; as, for example, "Cinderella," "Blue Beard," "Little Red-Riding-Hood," or "Robinson Crusoe," and let the pupils analyze it, so as to understand what is meant by a "plot." Require them to prepare a plot of each story which they write.

Exercise in Fiction. — As the first exercise of this kind, you may take one of the nursery rhymes and invent a story which shall have the same general plot, but be in detail as different as possible from the original. Some of the rhymes which may be used in this way are the following: —

Old Mother Hubbard.
Little Tommy Tucker.
Jack and Jill.
The Old Woman in the Shoe.
Little Jack Horner.
The Queen of Hearts.
The Man in the Moon.
Mistress Mary, Quite Contrary.
The Old Woman Who Lived under the Hill.
The Bachelor Who Went to London to Get Himself a Wife.

Subjects for Fictitious Narratives.

Story of a Fan.
The Wishing Stone.
The Land of Nod.
A Remarkable Dream.
The Magic Ring.
The Brook's Story.
The Lost Letter.
Story of a String of Beads.
Nan's Crazy Quilt.
Lost at Sea.
The Enchanted Garden.
Adventures of an Umbrella.
The Mirror's Reflections.
Story of a Cedar Chest.
The Blackboard's Complaint.
How Johnny Went to See Jumbo.

The Sad Fate of a Wayward Chicken.
Legend of a Boy Who Was Never in Mischief.
What Came of Borrowing a Hammer.
A Hero Unknown to Fame.
A Letter from a High School Mouse.
Old Father Time's Treasure House.
What Came of Robbing a Bird's Nest.
The Man Who Never Smiled.
Soliloquy of a School Desk.
Why Toads Have No Tails.
The Girl Who Had "No Time."
The Little Girl Who Wouldn't Say "Please."
Recipe for Composition Cake.
What the Wind Sang.
The Land Where the Lost Things Go.
How Jack Learned the Multiplication Table.
A Visit to the King's Palace.
How I Caught a Burglar.
A Day with Hawthorne at the Old Manse.
How Samuel Alexander Persimmon Was Cured of a Bad Habit.

III. DESCRIPTION.

Description is a more difficult kind of composition than any which you have yet attempted. It aims to portray objects in such a manner that they shall appear to the reader exactly as they do to the observer. A good description is a clear, vivid, and accurate word-picture. If you notice how much your enjoyment of a book depends upon the author's power to make things seem real, you will understand how important it is to practise this species of composition. In our study of Description, we shall consider the following varieties: —

1. **Description of Objects.**
2. **Description of Scenery.**
3. **Description of Persons.**

Description of Objects. — In writing Descriptions of Objects, observe the following directions: —

1. Select a subject which is attractive and about which you are well informed or which your imagination can easily develop.

2. Study the subject carefully, noting all the important points. You cannot expect to give others a clear and correct idea of the object which you are describing, unless you see it clearly for yourself. It is well to make a list of the elements which you wish to combine in your Description.

3. Having chosen the most important elements, arrange them in such an order as to make the description most effective.

4. Combine the elements, aiming to make a *clear*, *vivid*, *truthful*, and *complete* picture.

Caution. — Remember that the vividness of your Description depends largely upon the language which you use. Let your adjectives be carefully chosen and not too numerous. Remember that *particular* terms are far more graphic than *general* ones. For example, if you write "A tree stood by the house," your word-picture is indistinct; because you have not told what species of tree it is and what sort of a house you have in mind. Notice how the picture changes if we substitute particular terms: —

(*a*) A great elm spread its protecting arms over the cottage.

(*b*) Against the background of the weather-beaten roof gleamed the scarlet berries of a mountain ash that stood beside the parsonage.

(*c*) Near the south window of the farm house grew an old apple-tree, which was now pink with blossoms and in which a robin was building her nest.

(*d*) In front of the ruined house a single tall poplar stood like a sentinel.

Suggestion.—The teacher may read to the class specimens of fine description, pointing out the merits of each. Then the pupils may read or recite in class bits of description which they have selected from the work in Literature or from other sources. Do not discourage them by requiring them to write long descriptions at first.

EXERCISE.

Write descriptions from the following sentences, substituting particular terms for the general ones. Make several *pictures* from each sentence, having as great variety as possible.

1. At the foot of the rock was a spring.
2. Flowers bloomed beside the brook.
3. A storm came on at nightfall.
4. The cave was on the mountain.
5. The box contained many interesting relics.

Subjects for Descriptions of Objects.

A Country Store.
A Ruined Mill.
A Deserted House.
An Old-fashioned Kitchen.
My Grandma's Garden.
An Old Graveyard.
An Art Gallery.
A Museum.
A Country Church.
The Abode of Poverty.
The State House.
An Ocean Steamer.
My Pet Bird.
A Castle.
A School-room.
The Old Garret.
A Prison.
A Factory.
Aunt Maria's "Best Room."
A Blacksmith Shop.
Grandfather's Barn.
A Beautiful Home.
A Lawyer's Office.
A Library.
My Ideal House.
A Printing Office.
A Post Office
A Cathedral.

Description of Scenery. — In writing descriptions of natural scenery, you should aim to make the picture appear to the reader as beautiful and interesting as it does to you. For this reason, it is best to begin by describing some scene with which you are very familiar or which has made a strong impression upon you. You must first be able to tell what are the most important features of the scene and to give a clear idea of their arrangement and their relations to one another. To this end, you must cultivate the habit of careful observation. It is an excellent practice to keep a note-book in which to record such facts and impressions as you would be likely to forget when the scene is no longer before your eyes. Hawthorne's Note-Books show how good an observer he was, and what use he made of his observations.

Importance of Little Things. — The charm of a description consists largely in the author's attention to little things, such as would escape the notice of the careless observer. Sir Walter Scott, wishing to write a graphic description of a ruined abbey, thought it worth while to take a long journey on horseback, on purpose to see for himself what species of flowers and weeds were growing about the ruin.

Suggestion. — Let the pupils read or recite in class choice bits of description, pointing out any special features of excellence. Subjects for description will be furnished by this exercise. If the quotation describes a valley, it may suggest to the pupils how to describe one which they have seen, etc.

EXERCISE.

Describe a view from your window, giving a clear and truthful representation of what you see. In addition to the features which are visible, you may properly mention the sounds which you hear and the thoughts which are awakened by the scene. You may mention also the circumstances under which you make your observations. You should first make a plan, showing what features you intend to embody in your description; as, for example: —

Time. — Early evening in August.

Circumstances. — Twilight of a hot day, the full moon just rising.

Features of Scenery. — Hills in the distance, sky, trees, shrubbery.

Artificial Features. — Buildings, etc.

Living Beings. — Birds, bats, insects, etc. (Avoid use of general terms.)

Sounds. — Children at play, barking of a dog, crying infant, etc.

Persons. — Tell what people you see and what they are doing.

Reflections. — (These may be interwoven with the several parts of the description, in the order in which they are suggested to the mind.)

Describe any beautiful place which you have visited. — During your vacation journeys, you should take notes concerning what interests you. These notes will help you to write clear, vivid, and accurate descriptions.

Subjects for Descriptions of Scenery.

A Sunset Scene.
A Winter Night.
View From a Hill-top.
Description of a Waterfall.
The Loveliest Spot I Know.
Grandpa's Ten-Acre Lot.

A Rainy Day in the Country.
"When the Woods Turn Brown."
A Snow Scene.
Ocean Pictures.
A Country Road.
A Rainbow.
A Beautiful Landscape.
A Mountain Stream.
A Storm at Sea.
A Volcano.
Moonlight on the Lake.
Description of a Cave.
Sunrise among the Mountains.
A Woodland Scene
A Thunder Storm.
The Morning after an Ice Storm
Description of a Valley.
A Strange Freak of Nature.
A Tropical Forest.
Twilight.
Pictures of a Place at Different Seasons.
What I Would Paint if I Were an Artist.

Description of Persons. — You are now to have some practice in the most difficult kind of Description. In this, as in the varieties which you have already studied, attention must be paid to the little things. The best way of learning how to describe persons is to notice how others do it and then to study the personal descriptions which seem to you most graphic.

Suggestion. — Read to the class some of Dickens's personal descriptions, selecting a variety of characters. Call attention to the little touches by which he brings out the personality of each. Let the pupils select good personal descriptions and tell why they are good, showing which of the details furnish the most effective touches in the painting of the portrait.

Writing a Personal Description. — Make a study of the peculiarities and characteristics of the person whom you wish to describe. Notice what are the strongest points of individuality, and reproduce those in your sketch. Do not be disagreeably personal, if you choose your subject from your own list of acquaint-

ances. Remember that a portrait-painter should always place his subject in the best possible light. Some of the points which you may have in your outline are the following: —

Form, features, manners, attitudes, dress, habits; peculiarities of gait, speech, and expression; habits of thought; disposition; traits of character; intellectual and moral capacities; influence; usefulness.

Subjects for Personal Descriptions.

My First Teacher.
Our Johnny.
Some of Our Neighbors.
"That Mr. Jones."
The Queen of Our Kitchen.
A Miser.
The Meanest Man in Town.
A Homely, Good Woman.
A Beautiful Old Lady.
Peculiar People.
The Wise Professor.
An Old Sea-Captain.
My Most Intimate Friend.
Baby Ruth.
The Boy of the Period.
The Girl of the Period.
Our Doctor.
Our Minister.
The Children in Our Block.
A Family of Gypsies.
A Tramp.
John Chinaman.

IV. DESCRIPTION AND NARRATIVE COMBINED.

You have doubtless noticed in your reading that Description and Narrative seldom occur alone. In the treatment of many of the subjects included in the preceding lists, Description and the various forms of Narrative may be combined with good effect. No special rules can be given for this kind of writing. In general, aim to have a pleasing variety in composition and a natural and interesting style.

ADDITIONAL SUBJECTS.

Experiences in a Street-Car.
Story of Three Old Maids.
A Fishing Excursion.
Faces.
My First Experience in Teaching.
A Japanese Girl.
A Visit to a Battle-Field.
Auctions.
Scene at a Railway Station.
What Happened This Morning.
Rambles by the Roadside.
My Favorite Picture.
My Little Brother.
An Editor's Trials.
Blunders.
Story of a Beggar.
Calling a Boy in the Morning.
Story of a Soldier.
Decoration Day.
Christmas.
Thanksgiving.
My Walk to School.
A Ride across the Prairie.
Street Scenes.
Trials of a Deaf Person.
An Hour on the Toboggan Slide
A City Boy's Visit to the Country.
Revelations of an Autograph Album.
Adventures of Diogenes the Second.

How to Choose Composition Subjects. — Teachers sometimes find it difficult to select interesting subjects for compositions. One of the advantages of combining Composition work with the study of Literature is that many lines of thought and investigation are thus opened, affording fresh and varied topics for writing. Some of the most successful teachers of Composition are in the habit of assigning subjects which are suggested to them by books and by newspaper and magazine articles. It is strongly recommended that the studies in Literature be made the basis of the practice in Composition.

The following subjects, suggested by the reading of "Snow-Bound" and the Prelude to "Among the Hills," will give an idea of the way in which teachers may make the Literature lessons doubly valuable.

Subjects Suggested by "Snow-Bound."

An Old-Fashioned Winter.
Farm-Life in Winter.
A New England Barn.
A Snow Storm.
The Masquerade. (Snow.)
Snow Flakes.
New England Character.
Winter Sports.
Aladdin's Cave.
Woods in Winter.
The Brook.
A Wood Fire.
Description of a New England Kitchen.
An Old-Fashioned Fireplace.
Moonlight on the Snow.
Silhouettes.
Pictures in the Fire.
"No Place like Home."
"The Days that are No More."
Mercy Warren.
The Salt Marshes.
The Isles of Shoals.
Witchcraft.
Making Hay on the Salt Meadows.
A Day on the Beach.
The Quaker Mother.
The Indians at Haverhill.
Stories of the Quakers.
Studies of Nature.
Different Ways of Looking at Common Things.
An Old Man's Memories.
Looking Back.
The Truce of God.
What I Know about Birds.
Telling Stories by the Fire.
Uncle Moses.
A Charming Old Maid.
Mercy Hussey's Romance.
A Husking Bee.
An Apple Bee.
Influence of Woman.
The Elder Sister.
Different Views of Death.
Story of a Braided Mat.
The Harebell.
Elizabeth Whittier.
The Schools of Long Ago.
Boarding Around.
The Schoolmaster.
The Guest.
Animal Types of Human Beings.
"The Crazy Queen of Lebanon."
Charity for the Faults of Others.
A Bull's-Eye Watch.
Sounds of a Winter Night.
Winter Sleep and Summer Dreams
Breaking the Roads.
A Country Doctor.
A Kind Neighbor.
Almanacs.
The Village Newspaper.
The Pleasure of Receiving Letters.
A Vendue.
Influence of Newspapers upon People in the Country.
The Angel of Memory.
The Century Plant.

SUGGESTED BY THE PRELUDE TO "AMONG THE HILLS."

The Gardens of the Incas.
The Cardinal Flower.
A Harvest Scene.
Heliotrope and Mignonette.
The Nobility of Labor.
Two Old Homesteads. (Contrast.)
Grandma's Sampler.
Blind in the Midst of Beauty.
Golden Rod.
An August Noon.
Riding on the Load.
What is Chivalry?
The Hard Side of a Farmer's Life.
"The Best Room."
Parlor Ornaments.
The Mystery of the Woods.
Pictures from Memory's Sketch Book.

CHAPTER XI.

BIOGRAPHICAL SKETCHES.

WASHINGTON IRVING.

Born at New York, April 3, 1783.
Died at "Sunnyside," Irvington, N. Y., Nov. 28, 1859.

Home Circle. — William Irving, the father of Washington Irving, was a native of one of the Orkney Islands. His early life was spent upon the sea, but soon after his marriage he gave up his sea-faring life and came to America. He became a prosperous merchant in New York City. Three children died in infancy, but five sons and three daughters grew up to manhood and womanhood. Washington Irving was the youngest of the eleven children.

Boyhood. — Irving was born just at the close of the Revolutionary War. When the parents came to decide upon a name for their son, the mother remarked, "Washington's work is ended, and the child shall be named after him." When Washington became President, he was one day entering a shop in New York, when he was accosted by the Scotch nurse employed by the Irvings. "Please, your honor," said the excited woman, "here's a bairn was named after you." The great man laid his hand upon the child's head and gave him his blessing.

Irving was a mischievous boy, but he was so strictly

brought up that he used to say, "I was led to believe that everything that was pleasant was wicked." Whenever he could spare the money, he enjoyed the forbidden pleasures of the theatre, returning home just in time for family prayers. When these were over, he would go to his room, creep out of the window and down the roof to a back alley and hurry to the theatre in time for the after-piece.

School Life. — Until he was sixteen years old, Irving attended various private schools, but he was not a promising pupil. He liked to wander about the wharves and watch the ships going out to sea much better than he liked to learn his lessons. Though not fond of study, Irving early showed a remarkable taste for reading. At the age of eleven, books of travel were his chief delight. His talent for scribbling was so well recognized that the other boys used to hire him to write compositions for them, paying him by doing his examples in arithmetic. It had been the intention of his parents to send him to Columbia College, where his brothers Peter and John were students. The idea was abandoned, owing partly to the lad's delicate health, but more to his indifference to education. In after years, Irving deeply regretted that he did not improve his early opportunities.

Law Studies. — At the age of sixteen, he entered a law office, where his brother John was studying. Here he spent two years, but made little advance in his studies. A third year was passed in the same way in another office. In 1802, he became a clerk in the law office of Josiah Ogden Hoffman, who used to speak of him as a heedless student. Having been interrupted

in his law studies by ill health and by a journey abroad, he was not admitted to the bar until 1806, when he entered the office of his brother John in New York, but did not really engage in practice.

Travels. — While Irving was studying law, he spent his vacations in explorations of the Sleepy Hollow region and in excursions up the Hudson and the Mohawk valleys, to visit his two married sisters. He was the first writer to describe the beauties of the Hudson River. In 1803, he accompanied Judge Hoffman and a party of friends on a journey to Ogdensburg, Montreal, and Quebec. In 1804, his brothers sent him to Europe, hoping to benefit his health, which was then so feeble that the captain of the ship said, "There's a chap who will go overboard before we get across." Nevertheless, Irving landed in Bordeaux greatly improved in health. He was a social young man, and easily made friends. During his stay abroad, which continued for nearly two years, he visited France, Italy, Sicily, the Netherlands, and England, being received into the best society in all the chief cities. Early in 1806, he returned to New York.

In 1815, Irving again went to Europe. During this second residence abroad, which lasted seventeen years, he made the acquaintance of Thomas Campbell, Thomas Moore, and Sir Walter Scott, and met Mr. Longfellow, who was then in Spain, preparing for his duties as professor at Bowdoin.

Upon Irving's return in 1832, he was welcomed to America by a public banquet. In 1834, he traveled in the West, in company with commissioners appointed to treat with the Indians.

Partnership in Business. — In 1810, a partnership was formed by the three brothers, Peter, Ebenezer, and Washington Irving. Peter made the purchases and shipments at Liverpool, and Ebenezer conducted the sales in the New York store. By the terms of the contract, Washington was not to pay any attention to the business, but was to receive one-fifth of the profits, in order to provide for his support and leave him at leisure to devote his time to literature. When Irving went abroad, in 1815, his brother Peter was so ill that Washington took his place for a time in the Liverpool establishment. Various causes combined to cripple the business, and in 1818, after a long period of anxiety, the firm went into bankruptcy.

Public Offices. — Irving declined several public offices, among which was that of Secretary of the Navy, under President Van Buren. In 1829, while living in Spain, he was appointed Secretary of Legation to the Court of St. James, and returned to London to enter upon his duties. He retired from this office in 1831. During President Tyler's administration, Irving was minister to Spain (1842–46). He had previously spent three years in that country (1826–29).

Home. — In 1835, Irving purchased an estate at Tarrytown, on the Hudson, where he made a home for some of his relatives who were dependent upon him for support. Here his brother Peter spent his last days, after having lived abroad for nearly thirty years. Ebenezer Irving with his five daughters, and Irving's sister, Mrs. Paris, with one daughter, also shared his home. The house was originally a small Dutch cottage, built

by one of the Van Tassel family, about a hundred years before. It is described in "The Legend of Sleepy Hollow." Irving remodeled and greatly enlarged the house, which was of stone, and planted slips of ivy brought from Melrose Abbey. In after years, the vines completely covered the walls. Irving named his home "The Roost," but it was rechristened "Sunnyside." Washington Irving was never married. In early manhood, he was engaged to Miss Matilda Hoffman, daughter of Judge Hoffman. She died in 1809, in her eighteenth year.

Literary Career. — Irving's first literary work was a play, written for an entertainment at the house of a friend. He was then but thirteen years old. In 1802, he contributed humorous articles to "The Morning Chronicle," a daily newspaper edited and published by his brother Peter. These articles were signed "Jonathan Oldstyle." In 1807, Irving, in partnership with his brother William and James K. Paulding, whose sister William had married, wrote and published "Salmagundi," a humorous magazine. In 1813, he edited for a year "The Analectic Magazine," published in Philadelphia. It was not until 1818, after the business failure of the Irving brothers, that Irving's literary career began in earnest. The first work published afterwards was "The Sketch-Book," written under the assumed name of "Geoffrey Crayon." It became popular in England, owing, in part, to the commendation of Sir Walter Scott. In 1830, the Royal Society of Literature bestowed upon Irving one of the two fifty-guinea gold medals awarded annually.

Death. — During the last years of Irving's life he suffered much from asthma, and spent most of the time quietly at "Sunnyside." He died suddenly, the immediate cause being heart disease. The funeral services were held at Christ Church, Tarrytown. The funeral procession passed over the bridge which is immortalized in "The Legend of Sleepy Hollow," and which was draped with black for the occasion.

IRVING'S WORKS.

Short Stories and Sketches.

1807. Salmagundi.
1819–20. The Sketch-Book.
Crayon Papers.
1822. Bracebridge Hall.
1855. Wolfert's Roost.

History, Romance, Travel, and Adventure.

1809. History of New York, by Diedrich Knickerbocker.
A humorous account of the settlement by the Dutch.
1824. Tales of a Traveller.
1829. Chronicle of the Conquest of Granada.
1831. Voyages of the Companions of Columbus.
1832. The Alhambra.
1835. A Tour on the Prairies. (Crayon Miscellany.)
1835. Abbotsford and Newstead Abbey. (Crayon Miscellany.)
1835. Legends of the Conquest of Spain. (Crayon Miscellany.)
1836. Astoria. An Account of John Jacob Astor's settlement on the Columbia River, Oregon.
1837. The Adventures of Captain Bonneville.

Biographies.

1828. The Life and Voyages of Christopher Columbus.
1849. Oliver Goldsmith: A Biography.
1850. Mahomet and His Successors.
1855–59. The Life of George Washington. 5 vols.



WASHINGTON IRVING.

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Life and Letters of Washington Irving, by Pierre M. Irving.

Washington Irving, by Charles Dudley Warner. *American Men of Letters.*

Life of Washington Irving, by Richard Henry Stoddard.

Home Life of Great Authors, by H. T. Griswold.

Irvingiana: a Memorial of Washington Irving.

Studies of Irving, 1880.

Portrait of Irving. *Harper's*, April, 1883. Vol. LXVI.

Washington Irving,[1] by George Ripley.
Harper's, April, 1851. Vol. II. p. 577.

Sketch of Irving, by James Wynne.
Harper's, Feb., 1862. Vol. XXIV. p. 349.

Sunnyside,[1] by T. A. Richards.
Harper's, Dec., 1856. Vol. XIV. p. 1.

The Romance of the Hudson,[1] by Benson J. Lossing.
Harper's, April, 1876. Vol. LII. p. 643.

The Catskills,[1] by Lucy C. Lillie.
Harper's, Sept., 1883. Vol. LXVII. p. 521.

The Genesis of the Rip Van Winkle Legend, by John B. Thompson.
Harper's, Sept., 1883. Vol. LXVII. p. 617.

Washington Irving, by Donald G. Mitchell. (*Ik Marvel.*)
Atlantic, June, 1864. Vol. XIII. p. 694.

Recollections of Irving, by his Publisher, G. P. Putnam.
Atlantic, Nov., 1860. Vol. VI. p. 601.

Address Delivered by William Cullen Bryant before the New York Historical Society, April 3, 1860.

For many references to critical essays and sketches, see Welsh's English Masterpiece Course, p. 152.

[1] Illustrated.

QUESTIONS FOR REVIEW.

1. When and where was Irving born?
2. What can you say of his father?
3. In what two ways do we associate the name of Irving with that of George Washington?
4. With what event do we associate the birth of Irving?
5. How many brothers and sisters had he?
6. Where was his early home?
7. What can you say of Irving as a boy?
8. What were his home influences?
9. Where and how was he educated?
10. What do you know about his early literary tastes?
11. Why did he not go to Columbia College?
12. Which of his brothers were studying there?
13. What was Irving's first literary work?
14. How old was he then?
15. With whom did he study law?
16. How old was he when he began his law studies?
17. How old when he was admitted to the bar?
18. How did he occupy the intervening years?
19. Which works of Irving's are associated with the scenes of his vacation rambles?
20. What can you say of his first journey abroad?
21. What literary work employed his leisure in 1802?
22. What nom-de-plume did he use in this work?
23. With whom was Irving then studying law?
24. Who was Matilda Hoffman?
25. How old was Irving when she died?
26. Which of his works was published during that year?
27. Under what nom-de-plume?
28. What magazines did he edit? When?
29. What can you say of the firm of Irving Brothers?

30. When and why did Irving make his second voyage to Europe?
31. When did his literary career really begin?
32. Under what nom-de-plume did he write "The Sketch-Book"?
33. What were Irving's relations with Sir Water Scott?
34. What other authors did he meet abroad?
35. How long was his second sojourn in Europe?
36. How many of these years were spent in Spain?
37. Which of his works are associated with that country?
38. What public office did he hold in London from 1829 to 1831?
39. What honors were conferred upon him during this period?
40. What work was published in the year of his return to America?
41. How was he welcomed home?
42. What authors are associated with "Abbotsford and Newstead Abbey"?
43. What books resulted from Irving's journey through the West?
44. When and why did Irving make his third voyage to Europe?
45. What two works were published soon after his return?
46. Give the history of "Sunnyside."
47. How did Irving repay the kindness of his brothers?
48. What was his last work?
49. When and where did he die?
50. How old was he?
51. Where was he buried?
52. What can you say of his habits and character?
53. What of the style of his writings?
54. Can you name any of Irving's friends among American writers?
55. Who was his biographer?

HENRY WADSWORTH LONGFELLOW.

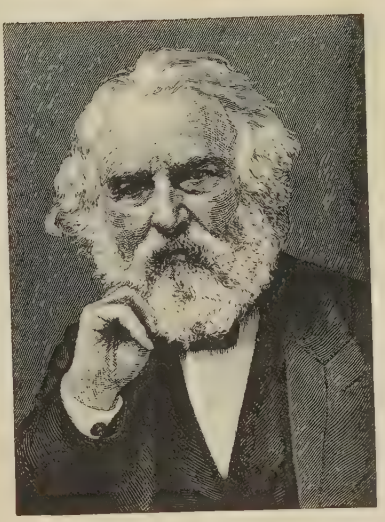
Born at Portland, Maine, Feb. 27, 1807.
Died at Cambridge, Mass., March 24, 1882.

Home Circle. — Henry Wadsworth Longfellow was the second son of Stephen Longfellow, a lawyer of Portland. There were three other sons and four daughters. The mother was a descendant of John Alden and the daughter of General Wadsworth, a Revolutionary officer.

Early Home. — Longfellow was born in a house which is still standing at the corner of Fore and Hancock Streets. A few months later, the family removed to Mrs. Longfellow's old home — the Wadsworth house — on Congress Street, now occupied by the poet's sister, Mrs. Pierce. Here Longfellow's early life was passed. The poem "My Lost Youth" contains references to Portland, the poet's early home.

School Life. — In private schools and in the "town school" of Portland, Longfellow received his early education. He was prepared for college at the Portland Academy. Even when a boy, he was fond of books, and made rapid progress in his studies.

College Life. — When only fourteen years of age, Longfellow was admitted to Bowdoin College, in the same class with his elder brother Stephen, Nathaniel Hawthorne, and John S. C. Abbott. He was graduated in 1825, ranking second in a class of thirty-seven members. At the Commencement exercises, he delivered an oration upon the subject "Our Native Writers." It



HENRY W. LONGFELLOW.

was the wish of his class that he should be their class poet; but the professors decided that he ought to receive instead an appointment which would show his high rank as a scholar.

Professional Studies. — For nearly a year after his graduation, Longfellow studied law in his father's office, but he did not find the work congenial to his tastes and he was well pleased to turn his thoughts in another direction.

Professorships. — In 1826, it was decided to establish at Bowdoin College a professorship of modern languages and literature; and Longfellow, then only nineteen years old, was chosen to fill the chair. In order to prepare for this work, he spent nearly four years in Spain, France, Italy, and Germany. In 1829, the young professor entered upon his duties at Bowdoin. He was enthusiastic in his work, and determined to succeed. Finding no suitable text-books for his classes, he prepared and published for their use elementary grammars of the French, Italian, and Spanish languages.

In 1835, Prof. George Ticknor resigned his position as Professor of Modern Languages at Harvard College, and Longfellow was chosen to succeed him. To prepare for the duties of this new position, he again went abroad and spent about two years in Denmark, Sweden, Germany, Holland, Switzerland, and the Tyrol, studying the languages of those countries. In November, 1836, he entered upon the duties of his professorship, which he discharged for eighteen years, resigning in 1854, to devote his time to literature. He was succeeded by James Russell Lowell.

Family. — In 1831, while he was professor at Bowdoin, Longfellow was married to Miss Mary Storer Potter of Portland, Me. Mrs. Longfellow went abroad with him in 1835, after he had received his appointment to Harvard. She died at Rotterdam in November of that year. The poem "Footsteps of Angels" contains a reference to her. Longfellow's second wife was Miss Fanny Appleton of Boston — the "Mary Ashburton" of "Hyperion." They were married in 1843. In 1861, Mrs. Longfellow was burned to death, her clothing taking fire from a wax taper with which she was sealing a letter. Two sons and three daughters lived to maturity. A fourth daughter died in infancy.

Home. — When Longfellow became professor at Harvard, he secured rooms in "the Craigie house" on Brattle Street, the place which Washington made his head-quarters while at Cambridge. In 1843, after Mrs. Craigie's death, Longfellow's father-in-law purchased for the poet and his bride the Craigie estate and a lot opposite the house, commanding an unobstructed view of the Charles River meadows. This is the lot upon which it is proposed to erect a statue of Longfellow.

For forty years the Craigie house was Longfellow's home. The front room on the right, once occupied by General Washington as a reception room, was the poet's study. Here are still kept the original manuscripts of Longfellow's works, handsomely bound. By the fireplace stands "the children's arm-chair." The room over the study, once Washington's chamber, and later occupied by Professor Longfellow before his marriage, became the nursery of the poet's children. Longfellow's summer home was at Nahant.

Literary Career. — Longfellow's first poem was written when he was about ten years old. It was entitled "Lovell's Fight," and was published in a Portland newspaper. While he was in college, he contributed poems to "The United States Literary Gazette." Among the poems written before their author was nineteen years old are "Autumn," "An April Day," "Sunrise on the Hills," and "Hymn of the Moravian Nuns at Bethlehem."

From 1830 to 1840, Longfellow contributed essays to the "North American Review." One of these articles, published in 1837, was a review of Hawthorne's "Twice-Told Tales." In addition to his original writings, Longfellow has edited several works, among which are "The Poets and Poetry of Europe" published in 1845; and "Poems of Places" in thirty-one volumes (1876–1879).

Third Voyage to Europe. — In 1868–69, Mr. Longfellow visited Europe for the third time, receiving wherever he went the most flattering attentions and honors. The Universities of Oxford and Cambridge conferred upon him honorary degrees, and he was made an honorary member of many foreign literary and scientific societies.

Morituri Salutamus. — In 1875, the semi-centennial celebration of the class of 1825 was held at Bowdoin College. Only twelve of the class were left and but one of their old instructors, Professor Packard. Longfellow read to the large audience gathered in the church the poem "Morituri Salutamus," which he had written for the occasion. It has been called "the grandest hymn to age that was ever written."

The Children's Arm-Chair. — When the Cambridge authorities decided to widen Brattle Street, it was thought necessary to cut down the great horse-chestnut tree that stood before the blacksmith shop of Dexter Pratt. This was the "spreading chestnut tree" referred to in Longfellow's poem, "The Village Blacksmith." Mr. Longfellow protested against the removal of the tree, but in vain. It was then proposed that the children of the public schools of Cambridge should each contribute a small sum of money to pay for the making of a large arm-chair from the wood of the tree. This chair was presented to Mr. Longfellow on his seventy-second birthday, as the gift of the children of Cambridge. To the last, the poet prized the children's arm-chair as one of his chief treasures. All the children were invited to call and see it in its place of honor beside the fire-place in his study. To thank the children for their gift, Longfellow wrote the poem, "From my Arm-Chair."

Birthday Celebration. — Longfellow's seventy-fifth birthday, Feb. 27, 1882, was celebrated in the schools all over the United States, by recitations from the poet's works. Whittier's poem, "The Poet and the Children," refers to this celebration.

Death. — Less than a month later, the poet passed away. The funeral services at his old home were conducted by his brother, the Rev. Samuel Longfellow. Among those present were Fields, Emerson, Holmes, Lowell, and Whittier. After the burial in Mount Auburn Cemetery, the friends assembled at Appleton Chapel, Harvard College, where memorial services were held.

LONGFELLOW'S WORKS.

Prose.

1835. Outre-Mer; a Pilgrimage beyond the Sea. 2 vols.
1839. Hyperion; a Romance. 2 vols.
1849. Kavanagh; a Tale.

Poetry.

1839. Voices of the Night.
1841. Ballads, and Other Poems.
1842. Poems on Slavery.
1843. The Spanish Student; a Play in Three Acts.
1845. The Belfry of Bruges, and Other Poems.
1847. Evangeline; a Tale of Acadie.
1849. The Seaside and the Fireside.
1851. The Golden Legend.
1855. The Song of Hiawatha.
1858. The Courtship of Miles Standish; with Birds of Passage, Flight the First. 22 poems.
1863. Tales of a Wayside Inn, First Day; with Birds of Passage, Flight the Second. 7 poems.
1866. Flower-de-Luce. 12 poems.
1868. New England Tragedies.
1865–1867. Dante's Divine Comedy. Translation. 3 vols.
1872. The Divine Tragedy.
1872. Christus; a Mystery.

Including
- The Divine Tragedy.
- The Golden Legend.
- The New England Tragedies.

1872. Three Books of Song.

Containing
- Tales of a Wayside Inn, Second Day.
- Judas Maccabæus; a Dramatic Poem.
- A Handful of Translations.

1874. Aftermath.

Containing
- Tales of a Wayside Inn, Third Day.
- Birds of Passage, Flight the Third.

1875. The Masque of Pandora, and Other Poems.

Containing
- The Hanging of the Crane.
- Morituri Salutamus; poem for semi-centennial of Class of 1825, Bowdoin College.
- Birds of Passage, Flight the Fourth.
- A Book of Sonnets.

1878. Keramos, and Other Poems.

Containing
- Birds of Passage, Flight the Fifth.
- Sonnets.
- Translations.

1880. Ultima Thule.

1882. In the Harbor.

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Life of Longfellow, by Francis H. Underwood.

Life of Longfellow, by W. Sloane Kennedy.

Life of Longfellow, by George Lowell Austin.

Preface to Memorial Edition of Poems.

Studies in Longfellow, by W. C. Gannett. [Outlines.]

Literary World. Longfellow Number, Vol. XII. Feb. 26, 1881.

Home Life of Great Authors, by H. T. Griswold.

Homes of American Authors, by George W. Curtis.

Poets' Homes. First Series, by R. H. Stoddard.

Poets of America, by E. C. Stedman.

Henry Wadsworth Longfellow, by George W. Curtis. With Portrait. *Harper's*, June, 1882. Vol. LXV. p. 123.

Henry Wadsworth Longfellow,[1] by R. H. Stoddard. *Scribner's*, Nov., 1878. Vol. XVII. p. 1.

Henry Wadsworth Longfellow, by E. C. Stedman. *Century*, Oct., 1883. Vol. XXVI. p. 926.

Cambridge on the Charles,[1] by C. F. Richardson. *Harper's*, Jan., 1876. Vol. LII. p. 191.

Henry Wadsworth Longfellow, by George W. Curtis. *Atlantic*, Dec., 1863. Vol. XII. p. 769.

Henry Wadsworth Longfellow, by O. B. Frothingham. *Atlantic*, June, 1882. Vol. XLIX. p. 819.

[1] Illustrated.

Celebration of Seventy-fifth Birthday, by Maine Historical Society. Published in 1882.

Old Landmarks of Middlesex, by Samuel Adams Drake.

Paige's History of Cambridge.

The Riverside Edition of Longfellow's works contains valuable notes concerning individual poems.

For critical references, see Welsh's English Masterpiece Course, p. 168.

QUESTIONS FOR REVIEW.

1. When and where was Longfellow born?
2. Who were his parents?
3. How many brothers and sisters had he?
4. Where did he spend his early life?
5. What poem refers to Portland?
6. What was his first published poem?
7. How old was he when he entered Bowdoin College?
8. Mention some of his classmates.
9. What can you say of his scholarship?
10. When was he graduated?
11. What poem did he write for the fiftieth anniversary of his class? In what year?
12. What poems were published while he was in college?
13. What can you say of his law studies?
14. When and why did he make his first visit to Europe.
15. What countries did he visit?
16. What can you say of his meeting with Irving?
17. In what year did he become professor at Bowdoin?
18. How long after this was he married? To whom?
19. How long did he remain at Bowdoin?
20. What literary work did he perform during this period?
21. When and under what circumstances did he make a second voyage to Europe?
22. What sorrow is associated with this visit?

23. What countries did he visit?
24. How long was he absent?
25. When did he enter upon his duties as professor at Harvard?
26. Who was his predecessor in this position?
27. How long did Longfellow remain at Harvard?
28. Who succeeded him?
29. What books are associated with his travels?
30. When was "Evangeline" written?
31. What poem was published in the year after leaving Harvard?
32. When did his second marriage occur?
33. Describe his home.
34. What were some of its associations?
35. How many children had he?
36. When and how did the second Mrs. Longfellow die?
37. Tell the story of the "Children's Arm-Chair."
38. How was his seventy-fifth birthday celebrated?
39. What poem refers to the celebration? Who wrote it?
40. What was Longfellow's last book?
41. What does the title mean?
42. What is the meaning of "Aftermath"?
43. Why are these both appropriate titles?
44. When and where did Longfellow die?
45. How old was he?
46. What can you say of his funeral?
47. Where is his grave?
48. What do you know about his character?
49. Relate an instance of his kindness to children.
50. Describe his personal appearance.
51. What can you say about his style of writing?
52. What are some of the most popular of his shorter poems?
53. In what poems do you find references to some of Longfellow's friends?

JOHN GREENLEAF WHITTIER.

Born at East Haverhill, Mass., Dec. 17, 1807.
Died at Hampton Falls, N. H., Sept. 7, 1892.
Buried at Amesbury, Mass., Sept. 10, 1892.

Home Circle. — John Greenleaf Whittier was the eldest son of John Whittier, a Quaker farmer. Of the home circle, so beautifully described in "Snow-Bound," not one member survives. His brother Matthew died in 1883. The eldest sister, Mary, died in 1860, and the youngest, Elizabeth, four years later. Among the inmates of the home were Uncle Moses Whittier and Mercy Hussey, the maiden sister of the poet's mother. The "guest" referred to in "Snow-Bound" was Miss Harriet Livermore.

Early Home. — Whittier's birth-place was a lonely farm-house, situated about three miles from Haverhill. Here he spent most of his time during the first twenty-three years of his life. Though more than two hundred years old, the house still stands. The Whittiers sold the farm in 1840, and removed to Amesbury, eight miles distant, where was situated the Quaker meeting-house which the family had always attended.

School Life. — At seven years of age, Whittier attended the school of Joshua Coffin, who was his life-long friend. Later he attended the district school, which was kept for only three months in the year, with a different teacher every winter. The school-master mentioned in "Snow-Bound" was a student from Dartmouth College. In his twentieth year, Whittier entered Haverhill Academy, having earned enough money, by making shoes and slippers, to pay

his board and tuition for six months. The following winter, 1827–28, was spent at West Amesbury, where he taught the district school. With the money thus earned he passed another six months' term of study at the Academy.

Early Literary Career. — When Whittier was fourteen years old, his teacher, Joshua Coffin, lent him a copy of Burns's poems. These were an inspiration to the boy's mind, and, after reading them, he began to make rhymes of his own. Some of his earliest poems were published in the Newburyport "Free Press." They attracted the attention of the editor, William Lloyd Garrison; and it was owing to his advice that Whittier attended the Haverhill Academy. One of his first poems was called "The Deity." While studying at the Academy, he wrote for the Haverhill "Gazette."

Writings for Periodicals. — Most of Whittier's works made their first appearance in magazines and papers. Among the periodicals to which he contributed are the following: —

The American Manufacturer.
The New England Weekly Review.
The Yankee.
The New England Magazine.
The Middlesex Standard.
The Atlantic Monthly.

Editorial Duties.

1831–32. Editor of "New England Weekly Review," Hartford, Conn.
1836. Editor of Haverhill "Gazette" (six months).
1838–40. Editor of "Pennsylvania Freeman," Philadelphia.
1847–59. Corresponding editor of "The National Era," Washington, D.C

Anti-Slavery Work. — In 1833, Whittier engaged with his friend Garrison in the work of arousing public sentiment against slavery. In that year, he published a pamphlet on the abolition of slavery. It was entitled "Justice and Expediency." In 1837, he spent three months in New York as secretary of the Anti-Slavery Society.

In connection with this work, he contributed both prose and verse to various papers and magazines, including —

The Liberator.
The Emancipator.
The Pennsylvania Freeman.
The National Era.
The Anti-Slavery Standard.

Most of the poems were collected in a volume, entitled "Voices of Freedom."

Homes. — For most of the time since 1840, Whittier's home was at Amesbury, Mass. After the death of his father, the poet, with his aunt, his mother, and his younger sister, removed to the house which was nominally his home during the rest of his life, although most of his time was spent with relatives at "Oak Knoll," in Danvers, a few miles distant. Whittier never married, and never travelled beyond the limits of his own country.

Death. — Whittier's death occurred at the home of friends in Hampton Falls, N. H. The public funeral was at Amesbury. Oliver Wendell Holmes was among those present at the services.

WHITTIER'S WORKS.

Prose.

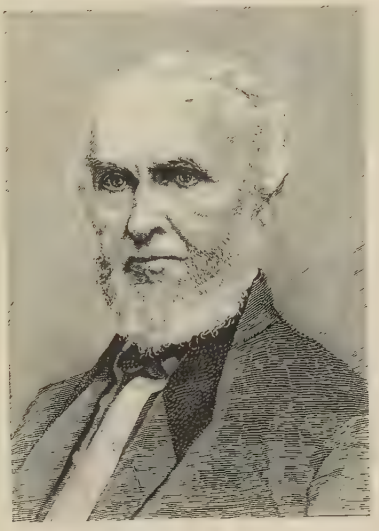
1831. Legends of New England. (Prose and Verse.)
1845. The Stranger in Lowell.
1847. Supernaturalism in New England.
1849. Leaves from Margaret Smith's Journal.
1850. Old Portraits and Modern Sketches.
1854. Literary Recreations and Miscellanies.

Poetry.

1832. Moll Pitcher.
1836. Mogg Megone.
1843. Lays of My Home, and Other Poems.
1848. The Bridal of Pennacook.
1849. The Voices of Freedom.
1850. Songs of Labor, and Other Poems.
1853. The Chapel of the Hermits.
1854. A Sabbath Scene.
1856. The Panorama, and Other Poems.
1860. Home Ballads, and Other Poems.
1863. In War Time, and Other Poems.
1866. Snow-Bound: a Winter Idyl.
1867. The Tent on the Beach, and Other Poems.
1868. Among the Hills, and Other Poems.
1870. Miriam, and Other Poems.
1872. The Pennsylvania Pilgrim, and Other Poems.
1874. Mabel Martin.
1875. Hazel Blossoms. [Including Poems by Elizabeth Whittier.]
1878. The Vision of Echard, and Other Poems.
1881. The King's Missive, and Other Poems.
1888. Saint Gregory's Guest, and other Poems.
1890. Poems of Nature.
1892. At Sundown.

Books Edited by Whittier.

1832. The Literary Remains of J. G. C. Brainard.
1837. Views of Slavery and Emancipation, by Harriet Martineau.



JOHN GREENLEAF WHITTIER.

1837. Letters from John Quincy Adams to his Constituents.
1871. Child-Life : a Collection of Poems.
1873. The Journal of John Woolman.
1873. Child-Life in Prose.
1875. Songs of Three Centuries.
1882. Letters of Lydia Maria Child.

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St. Nicholas, Oct., 1887.

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Harper's, Jan., 1884. Vol. LXVIII. p. 171.

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A Visit to the Birthplace of Whittier, by C. L. Forten.
Scribner's, Sept., 1872. Vol. IV. p. 581.

Portrait of Whittier. *Harper's*, Jan., 1884. Vol. LXVIII. p. 170.

John Greenleaf Whittier, by D. A. Wasson.
Atlantic, March, 1864. Vol. XIII. p. 331.

Outlines for a Study of Holmes, Bryant, and Whittier. [Leaflet.]

A Whittier Number of *The Literary World* was issued on the occasion of his seventieth birthday. December, 1877. Vol. VIII. p. 123. See also the Whittier number of the *Boston Daily Advertiser*, Dec. 17, 1887, and of *The Critic*, Dec., 1892.

Whittier, by George E. Woodberry. *Atlantic*, Nov., 1892.

[1] Illustrated.

Whittier, His Life and His Friends, by Mrs. Annie Fields. *Harper's*, Feb., 1893.

Whittier, by Elizabeth Stuart Phelps Ward. *Century*, Jan., 1893.

For critical references, see Welsh's English Masterpiece Course, p. 166.

QUESTIONS FOR REVIEW.

1. When and where was Whittier born?
2. Who was his father?
3. How many brothers and sisters had he?
4. Describe his early home.
5. What poem refers to his early home-life?
6. Who was Moses Whittier?
7. Who was Mercy Hussey?
8. What can you say of Whittier's early education?
9. Who advised him to enter the Academy?
10. How did he pay his expenses there?
11. How long did he remain at the Academy?
12. Where did he teach school?
13. Did Whittier go to college?
14. What do you think of his educational advantages, as compared with your own?
15. How can you account for his success?
16. What seems to have first suggested to him the writing of poetry?
17. Where were his early poems published?
18. What was the title of one of them?
19. Mention some periodicals to which he contributed.
20. What was the title of his first book?
21. When was this published?
22. Was this earlier or later than Longfellow's first book?
23. What was Longfellow doing at this time?
24. What can you say of Irving's fame at this time?
25. What book did Bryant publish in the same year?
26. What literary work did Whittier do in Hartford, Conn.?
27. For how long?
28. What were his relations with William Lloyd Garrison?

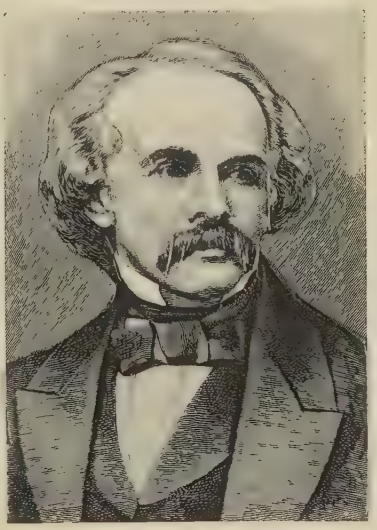
29. To what periodicals did he contribute articles against slavery ?
30. What volume contains some of these anti-slavery poems?
31. What else did he do for the anti-slavery movement ?
32. What relations had he with the "Haverhill Gazette" ?
33. What Philadelphia paper did Whittier edit ?
34. For how long ?
35. What was his connection with the "National Era" ?
36. Did he reside in Washington meanwhile ?
37. What poems were about war topics ?
38. What sorrow came to Whittier in 1864 ?
39. Where was he then living ?
40. How long was this his nominal home ?
41. How many of his household then remained ?
42. How many now ?
43. What can you say about his Amesbury home ?
44. What about the relations between himself and younger sister ?
45. What volume of Whittier's includes some of her poems ?
46. Can you find any of his poems which contain references to her ?
47. Was Whittier ever married ?
48. Can you find in his poems any suggestions of a possible romance in his life ?
49. What literary work has Whittier done since 1882 ?
50. Where did he spend most of his time ?
51. How old was he when he died ?
52. What do you know about him as a man ?
53. What are his most popular poems ?
54. Did he ever go abroad ?
55. What do his poems tell us about his friendships ?
56. When and where did he die ?
57. What was his latest work ?

NATHANIEL HAWTHORNE.

Born at Salem, Mass., July 4, 1804.
Died at Plymouth, N. H., May 19, 1864.
Buried at Concord, Mass., May 23, 1864.

Home Circle. — Nathaniel Hawthorne was the only son of Nathaniel *Hathorne*, a Salem sea captain. When the younger Nathaniel became a man he changed the spelling of the family name. There were two sisters, one older and one younger than Nathaniel. Captain Hathorne died in South America when Nathaniel was only four years old.

Early Life. — After the death of Hawthorne's father the family removed to Mrs. Hawthorne's old home in Herbert Street, where they remained until Nathaniel was thirteen years old. Hawthorne's childhood was a strange and sad one. His mother was so burdened with grief at the death of her husband that she secluded herself from all her friends. The sisters, too, as they grew up, lived apart from society and even from their own family circle, each occupied with her own pursuits. There was little brightness or gayety in Hawthorne's early home. When he was nine years old he was injured by a ball, so that for three years he was lame and unable to attend school. During this time he was taught at home by Joseph Worcester, compiler of the dictionary. Soon after, the family removed to Maine, near Sebago Lake. The new home was a lonely place. There were formed the habits of solitude which made Hawthorne appear so eccentric when he became a man. Having no companions to enjoy the sport with him, he would skate all alone on the lake until after mid-



NATHANIEL HAWTHORNE

night, on moonlight nights. He took delight in rambling about in the woods near his home. His uncle having offered to send him to college, he occupied most of his time in study.

College Life. — In 1821, he entered Bowdoin College. In the Class of '25 were also John S. C. Abbott, and Henry Wadsworth Longfellow. Horatio Bridge and Franklin Pierce were in the class above Hawthorne, but were his best friends.

Early Literary Career. — When Hawthorne was a little boy, his taste for literature became apparent. He would pore for hours over Spenser's "Faerie Queene," Thomson's "Castle of Indolence," and Bunyan's "Pilgrim's Progress." Very early, too, he began to write in note-books his impressions of what he heard and saw and read. While he was confined to the house by his lameness, he wrote a little newspaper, "edited and published by Nathaniel Hawthorne." During the thirteen years following his graduation, Hawthorne remained at his old home in Salem, spending the days in studying and writing and the evenings in long solitary walks. During this time he wrote his first novel, "Fanshawe," a story of life at Bowdoin College; also most of the stories which were contained in the "Twice-Told Tales." In 1836, he spent four months in Boston, editing a magazine. Here he wrote "Seven Tales of My Native Land," which he afterwards destroyed.

Boston Custom House. — In 1838, Hawthorne received from George Bancroft, then collector of the port of Boston, a situation as weigher and gauger in the Boston Custom House. Here he remained two years.

Brook Farm. — After leaving this situation, Hawthorne spent a year (1840–41) at Brook Farm, a socialistic community at West Roxbury, near Boston. "The Blithedale Romance," written eleven years later, is founded upon his experiences in this community.

Family. — In 1842, Hawthorne married Miss Sophia Peabody of Salem. The first three years after his marriage were passed at "The Old Manse" in Concord, Mass., adjoining the Revolutionary battle-field. During these years were written the stories and sketches which were published in two volumes as "Mosses from an Old Manse." Hawthorne had two daughters. His only son, Julian, is the well-known novelist. After Hawthorne's death, his widow and his daughters edited the "Note-Books."

Salem Custom House. — The necessity for a steady income caused Hawthorne to remove from Concord to Salem, where in 1846 he was appointed surveyor of the port. Deprived of this office in 1849, he again turned his attention to literature, and wrote "The Scarlet Letter," the book which made him famous.

Other Homes. — Soon after Hawthorne completed "The Scarlet Letter," the family removed to Lenox, where they lived in a little house which Hawthorne called "the red shanty." Here he wrote "The House of the Seven Gables," and parts of "The Wonder Book" and "Tanglewood Tales." While boarding at West Newton, during the winter of 1851–52, he wrote "The Blithedale Romance." In 1852, Hawthorne bought a house in Concord. He called his new home "The Wayside."

Consulship. — In 1853, he was appointed Consul to Liverpool by President Pierce. While living in England (1853–57) he collected material for "Our Old Home" — a book of sketches of English life.

European Travels. — After leaving Liverpool, he passed three years upon the continent. While spending a winter in Florence, he wrote the greater part of "The Marble Faun." The book was completed at Redcar, England, and was published in that country under the title "Transformation."

Return to America. — In 1860, Hawthorne and his family returned to Concord, Mass. During the next four years, he remained at "The Wayside." His literary work during this period consisted of "Septimius Felton, or the Elixir of Life"; "The Ancestral Footstep"; and "Dr. Grimshawe's Secret." The last two were to have been woven into a new novel, "The Dolliver Romance," which Hawthorne was to contribute as a serial to "The Atlantic Monthly." Only three chapters were completed.

Death. — Hoping to benefit his failing health, Hawthorne and his friend ex-President Pierce, started on a carriage drive through part of New Hampshire. They stopped for the night at a hotel in Plymouth, N.H. Early the next morning, May 19, 1864, Hawthorne was found dead in his bed.

Funeral. — May 23, the funeral services were held at his old home in Concord. Among those present were Longfellow, Pierce, Agassiz, Fields, Bridge, Whittier, Emerson, Lowell, and Holmes. The unfinished "Dolli-

ver Romance" lay upon the coffin during the services. The manuscript is now in the Concord Public Library. Longfellow's poem, "Hawthorne," refers to the funeral day.

HAWTHORNE'S WORKS.

1851.	Grandfather's Chair.	Books for Children.
	Biographical Stories.	
	The Wonder Book.	
	Tangle-wood Tales.	
1837.	Twice-Told Tales. 2 vols.	Short Stories.
1846.	Mosses from an Old Manse. 2 vols.	
1828.	Fanshawe. Published anonymously.	Novels.
1850.	The Scarlet Letter.	
1851.	The House of the Seven Gables.	
1852.	The Blithedale Romance.	
1858.	The Marble Faun, or Transformation.	

Published after his death.	Septimius Felton, or The Elixir of Life.	
	The Dolliver Romance. 3 chapters.	Sketches.
	Dr. Grimshawe's Secret.	
	The Ancestral Footstep.	
	Note-Books.	English. (Our Old Home.)
		French, American, Italian.

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Sketch of Hawthorne's Life, by George Parsons Lathrop.

A Study of Hawthorne, by George Parsons Lathrop.

Nathaniel Hawthorne, by James Russell Lowell.

Yesterdays with Authors, by James T. Fields.

Hawthorne among His Friends, by George H. Holden.
Harper's, July, 1881. Vol. LXIII. p. 260.

Scenes of Hawthorne's Romances,[1] by Julian Hawthorne.
Century, July, 1884. Vol. XXVIII. p. 380.

[1] Illustrated.

The Salem of Hawthorne,[1] by Julian Hawthorne.
Century, May, 1884. Vol. XXVIII. p. 3.

Scenes from the Marble Faun,[1] by W. L. Alden.
Scribner's, Sept., 1871. Vol. II. p. 493.

Hawthorne's Last Bequest, by T. W. Higginson.
Scribner's, Nov., 1872. Vol. V. p. 100.

Portrait of Hawthorne. *Harper's*, July, 1886.

A Look into Hawthorne's Workshop, by Julian Hawthorne.
Century, Jan., 1883. Vol. XXV. p. 433.

Hawthorne, by Oliver Wendell Holmes.
Atlantic, July, 1864. Vol. XIV. p. 98.

Hawthorne in the Boston Custom House. [Letters.]
Atlantic, Jan., 1868. Vol. XXI. p. 106.

Nathaniel Hawthorne,[1] by R. H. Stoddard.
Harper's, Oct., 1872. Vol. XLV. p. 683.

The Genius of Hawthorne, by Elizabeth P. Peabody.
Atlantic, Sept., 1868. Vol. XXII. p. 359.

History of Hawthorne's Last Romance, by George Parsons Lathrop.
Atlantic, Oct., 1872. Vol. XXX. p. 452.

English Note-Books of Hawthorne, by C. S. Hillard.
Atlantic, Sept., 1870. Vol. XXVI. p. 257.

Introduction to "The Scarlet Letter."

Introduction to "Mosses from an Old Manse."

For critical references, see Welsh's English Masterpiece Course, p. 184.

QUESTIONS FOR REVIEW.

1. When and where was Hawthorne born?
2. Who was his father?
3. Under what circumstances did his father die?
4. What can you say of Hawthorne's boyhood?
5. Who was his teacher?
6. What do you know about his life in Maine?

[1] Illustrated.

7. How old was he when he entered college?
8. What have we already learned about this class of 1825, at Bowdoin?
9. Was he a good scholar?
10. Did he show literary tastes in his early years?
11. What can you say of his habits during the thirteen years after his graduation?
12. What literary work was done in that period?
13. Under what circumstances did Hawthorne spend two years in Boston?
14. Had he lived there before?
15. Where and what was "Brook Farm"?
16. When and whom did Hawthorne marry?
17. Describe the home to which he took his bride.
18. How many children had he?
19. Why did he return to Salem?
20. When and under what circumstances was "The Scarlet Letter" written?
21. Why did he move to Lenox?
22. What books were written at "the red shanty"?
23. Where did he write "The Blithedale Romance"?
24. Describe Hawthorne's second home in Concord.
25. What foreign appointment did he receive?
26. How long did he remain abroad?
27. What books were written during this time?
28. What was "Transformation"?
29. In what year did Hawthorne return to America?
30. What literary work did he do in the next four years?
31. What was "The Dolliver Romance"?
32. Do you know anything of Hawthorne's journey to Philadelphia, in the spring of 1864?
33. What were the circumstances of Hawthorne's death?
34. How old was he?
35. When and where did he die?

36. What can you tell about his funeral?
37. Who wrote a poem about it?
38. Where is his grave?
39. Where are his wife and daughter buried?
40. What can you say of Hawthorne's character?
41. What of his style as a writer?
42. What book made him famous?
43. Upon what is "Septimius Felton" founded?
44. What experience of his suggested "The Blithedale Romance"?
45. What can you say of his "Note-Books"?
46. Who were some of his friends?
47. What was the fate of his younger sister?
48. How do you account for the change of spelling in the name "Hathorne"?

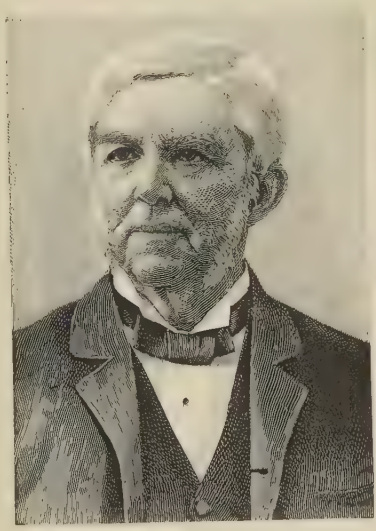
OLIVER WENDELL HOLMES.

Born at Cambridge, Mass., Aug. 29, 1809.
Still living, at Boston, Mass.

Home Circle. — Oliver Wendell Holmes is the son of the Rev. Abiel Holmes, pastor of the First Church in Cambridge, and author of "American Annals," the first careful record of American history written after the Revolution. The author's mother was the daughter of Hon. Oliver Wendell, an eminent lawyer. There were two sons and three daughters in the family.

Early Home. — Holmes's birth-place was close by Harvard College, and opposite the Cambridge Common. "Upon the steps of this house stood President Langdon of Harvard College, and prayed for the men, who, halting there a few moments, marched forward under Colonel Prescott's lead, to throw up intrenchments on Bunker's Hill, on the night of June 16, 1775." The house, which was formerly called "the Hastings House," was the head-quarters of Gen. Artemas Ward and of the Committee of Safety, just before the Revolution. It was but a few minutes' walk from the homes of Lowell and Longfellow. It was torn down in 1884, to make room for a college building.

School Life. — His education began at a little private school in the neighborhood. Afterwards he spent five years at a school in Cambridgeport. At the age of fifteen, he was sent to Phillips Academy, Andover, to prepare for college. Dr. Holmes says of himself, "I was moderately studious, and very fond of reading stories, which I sometimes did in school hours. I was



OLIVER WENDELL HOLMES.

fond also of whispering, and my desk bore sad witness to my passion for whittling."

College Life. — Holmes entered Harvard College in the class of 1829. Among his class-mates referred to in his poem "The Boys" are Benjamin Pierce, Rev. James Freeman Clarke, and Rev. Samuel F. Smith, author of the hymn, "My Country, 'tis of Thee." Charles Sumner, and Holmes's cousin, Wendell Phillips, were in college with him, but in lower classes. Holmes was the class poet, and frequently contributed to the college papers. He had a high rank as a student.

Professional Studies. — After his graduation, Holmes studied law at Harvard for one year. Finding that he had mistaken his profession, he turned his attention to medicine, which he studied at Harvard for two years and a half, and then continued his studies at Paris and Edinburgh, returning to Harvard to take his degree in 1836.

Professorships. — In 1839, Holmes was appointed Professor of Anatomy and Physiology at Dartmouth College, but remained there only a year or two, resigning his situation in order to devote his time to medical practice. In 1847, he was made Professor of Anatomy and Physiology at the Harvard Medical College. He resigned this position in 1882, but was retained as Professor Emeritus.

Medical Practice. — Holmes's work as a physician began in 1836, and has been continued since then, in connection with his work as author, lecturer, and teacher. During most of this time he has lived in Boston, where he is known as one of the city's most popular and successful physicians.

Family. — In 1840, Holmes was married to Miss Amelia Lee Jackson. He has two sons and one daughter.

Literary Career. — While he was a law-student, Holmes contributed to the "Collegian" a few poems, among which were: —

Evening: by a Tailor.
The Meeting of the Dryads.
The Spectre Pig.

At about this time Holmes published "Old Ironsides," a protest against the proposed breaking up of the frigate Constitution. This poem was printed in the Boston "Daily Advertiser," and attracted much attention. In 1857, when the "Atlantic Monthly" was established, Professor Lowell consented to edit it, only on condition that Holmes should be a regular contributor. Since that time, many of Dr. Holmes's writings have made their first appearance in the pages of this magazine.

Visit to England. — In 1886, Dr. Holmes made his second voyage to Europe. Accompanied by his daughter, he visited many places of interest, particularly in England. The great universities conferred upon him honorary degrees, and he was everywhere warmly welcomed. "Our Hundred Days in Europe" is a charming account of his travels.

HOLMES'S WORKS.

PROSE.

1857.	The Autocrat of the Breakfast Table.	Serials in *Atlantic Monthly*.
1859.	The Professor at the Breakfast Table.	
1871.	The Poet at the Breakfast Table.	
1885.	The New Portfolio.	
1887.	Our Hundred Days in Europe.	
1890.	Over the Tea Cups.	

1861.	Elsie Venner.	Novels.
1867.	The Guardian Angel.	
1887.	A Mortal Antipathy.	
1864.	Soundings from the Atlantic.	Sketches and Essays.
1871.	Mechanism in Thoughts and Morals.	
1861.	Currents and Counter Currents.	Scientific Essays.
1862.	Border Lines of Knowledge.	
	Memoir of John Lothrop Motley.	Biographical Sketches.
1885.	Life of Ralph Waldo Emerson.	

POETRY.

1830–1849. Early Poems.
1849–1861. Songs in Many Keys.
1851–1877. Poems of the Class of '29.
1862–1874. Songs of Many Seasons.
1862–1874. Songs of Many Seasons.
1880. The Iron Gate, and Other Poems.
1888. Before the Curfew, and Other Poems.

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Life of Holmes, by E. E. Brown.
Life of Holmes, by W. Sloane Kennedy.
Home Life of Great Authors, by H. T. Griswold.
Homes of American Authors, by G. W. Curtis.
Poets' Homes, by R. H. Stoddard.
Poets of America, by E. C. Stedman.
American Humorists, by Haweis.
Oliver Wendell Holmes, by E. C. Stedman. With Portrait. *Century*, Feb., 1885. Vol. XXIX. p. 503.
Oliver Wendell Holmes,[1] by F. H. Underwood. *Scribner's*, May, 1879. Vol. XVIII. p. 117.
Cambridge on the Charles,[1] by C. F. Richardson. *Harper's*, Jan., 1876. Vol. LII. p. 191.
The Holmes Breakfast. Supplement to the *Atlantic Monthly*, Feb., 1880. Vol. XLV. p. 289.
Outlines for a Study of Holmes, Bryant, and Whittier. [Leaflet.]

For critical references, see Welsh's English Masterpiece Course, p. 172.

[1] Illustrated.

QUESTIONS FOR REVIEW.

1. When and where was Holmes born?
2. Who was his father?
3. How many brothers and sisters had he?
4. What is the history of his birthplace?
5. What other authors lived near him?
6. What do you know about his boyhood?
7. Where did he attend school?
8. What does he tell us of his school-days?
9. Where was Holmes prepared for college?
10. How old was he when he entered Harvard?
11. Name other famous members of the Class of '29.
12. What do you know about any of them?
13. What poem contains personal references to his classmates?
14. Who was Wendell Phillips?
15. What can you say of Holmes's choice of a profession?
16. What are some of the poems written during his student life?
17. Where did he study medicine?
18. Which of his humorous poems are upon medical subjects?
19. When did he take the degree of M.D.?
20. For how long did he devote his time to practice?
21. What appointment did he receive in 1839?
22. How long did he remain there?
23. When and whom did he marry?
24. Where and how did he spend the next six years?
25. When did he become professor at Harvard?
26. Did he continue his medical practice?
27. When did he resign his professorship at Harvard?
28. What is the meaning of "Professor Emeritus"?
29. What can you say about his home?
30. How many children has he?

31. Why is he so often called "The Autocrat"?
32. What does the word mean?
33. What do you know about "The Breakfast-Table Series"?
34. What is the history of the poem "Old Ironsides"?
35. How many times has Holmes been abroad?
36. What honors did he receive in England?
37. What can you say of him as a physician?
38. What of his reputation as a lecturer?
39. What of his character and habits?
40. What of his style as a writer?
41. What poems has he written about any of the other authors?
42. What are some of his best-known poems?

JAMES RUSSELL LOWELL.

Born in Cambridge, Mass., Feb. 22, 1819.
Died in Cambridge, Aug. 12, 1891.

Home Circle. — James Russell Lowell was the youngest child of the Rev. Dr. Charles Lowell. There were two other sons and two daughters.

Home. — Except during his residence abroad, Lowell always lived at "Elmwood," the house in which he was born. The house was built by Peter Oliver, a stamp distributer, just before the Revolution. It was afterwards occupied by Elbridge Gerry, Vice-President of the United States. The poet's father bought the place in 1818. It is not far from Longfellow's home, and the extensive grounds reach almost to the gate of Mt. Auburn Cemetery.

School Life. — Lowell first attended a private school which was held in the house next to "Elmwood." He was prepared for college at a classical school in Boston. From his mother he inherited a love for the beautiful, and a passion for old legends and ballads. He was fond of reading, but did not enjoy hard work in arithmetic and algebra.

College Life. — In his sixteenth year, Lowell was admitted to Harvard College, and was graduated in 1838. Among his class-mates was William W. Story, the sculptor and poet. The Rev. Edward Everett Hale was in the class following. Lowell was the class poet, but did not take a high rank as a student. He says that, while in college, he read almost everything except the prescribed text-books.



JAMES RUSSELL LOWELL.

Law Studies. — After leaving college, Lowell entered the Harvard Law School, completing the course in 1840. He opened an office in Boston, but did not seriously engage in practice, preferring to devote his time to literary work.

Literary Career. — When in his twenty-second year, Lowell published his first volume of poems, "A Year's Life." From time to time, he wrote essays for "The Boston Miscellany," and contributed prose and verse to "Putnam's Monthly." A second volume of poems appeared in 1844. In 1845, he published a book of essays entitled "Conversations on the Poets." "The Vision of Sir Launfal" was written in 1847. In 1849, Lowell's poems were collected and published in two volumes. "The Biglow Papers," in two volumes, published in 1846 and 1861, are written in the Yankee dialect and contain fine specimens of Lowell's humor. Most of Lowell's later writings have been published in "The Atlantic Monthly."

Editorial Work. — In 1843, Lowell, in partnership with Robert Carter, undertook to edit and publish a magazine, "The Pioneer." Only three numbers were issued. Poe's poem, "Lenore," and Whittier's "Lines Written in the Book of a Friend," appeared in these pages, as did also two stories by Hawthorne. Lowell was editor of "The Atlantic Monthly" from 1857 to 1862, when he was succeeded by James T. Fields.

Lectures. — In the winter of 1854–55, Lowell delivered a course of twelve lectures on "English Poetry," at the Lowell Institute in Boston.

Professorship. — In 1854, he succeeded Longfellow as Professor of Belles-lettres at Harvard College, having leave of absence for two years, to prepare for his work. He studied in Europe, chiefly in Dresden.

Family. — Lowell's first wife was Miss Maria White. Their marriage occurred in 1844. In 1851, they spent more than a year abroad, visiting Switzerland, France, and England, but living for the most part in Italy. Mrs. Lowell died in October, 1853, on the same night on which one of Longfellow's children was born. Longfellow's poem, "The Two Angels," refers to this coincidence. In 1857, Lowell was married to his second wife, Miss Frances Dunlap, of Portland, Maine. The second Mrs. Lowell died in England, in 1885.

Several children died in infancy. References to them will be found in the poems, "She Came and Went," "The Changeling," and "The First Snow-Fall." His only surviving child is a daughter.

Public Offices. — In 1877, Lowell was appointed minister to Spain, by President Hayes. In 1879, he was transferred to London, and was retained as minister to England until the beginning of President Cleveland's administration.

Death. — The poet died at Elmwood. Memorial services were held at Appleton Chapel and also in Westminster Abbey.

LOWELL'S WORKS.

Prose.

1845. Conversations on the Poets. } Mainly
1871, 1876. Among my Books. 2 vols. } Literary Criticisms.
1864. Fireside Travels. A series of letters to his friend Story.
1870. My Study Windows. Sketches and Essays.
1887. Democracy and Other Addresses.
1888. Nathaniel Hawthorne. *American Men of Letters.*

POETRY.

1842. A Year's Life.
1849. Poems. 2 vols.
1846. Biglow Papers. 1st Series. On the Mexican War.
1861. Biglow Papers. 2d Series. On Secession.
1847. The Vision of Sir Launfal.
1848. A Fable for Critics. Published anonymously, and containing descriptions of American authors.
1869. Under the Willows, and Other Poems.
1870. The Cathedral.
1888. Heartsease and Rue.
1890. The Old English Dramatists.

Four Odes.	July 21, 1865.	Commemoration Ode, in memory of the Harvard students who lost their lives in the War for the Union.
	April 19, 1875.	Centennial of Battle of Concord.
	July 3, 1875.	Under the Old Elm. Centennial celebration of Washington's assuming command of the American Army.
	July 4, 1876.	Centennial of American Independence.

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Life of Lowell, by E. E. Brown.
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Century, May, 1882. Vol. XXIV. p. 97.
Poets of America, by E. C. Stedman.
Cambridge on the Charles,[1] by C. F. Richardson.
Harper's, Jan., 1876. Vol. LII. p. 206.
James Russell Lowell. Outline Studies. [Unity Leaflet, No. 8.]
Portrait of Lowell, with Sketch of Life and Works.
Harper's Weekly, June 20, 1885.

For critical references, see Welsh's English Masterpiece Course. p. 167.

[1] Illustrated.

QUESTIONS FOR REVIEW.

1. When and where was Lowell born?
2. Who was his father?
3. How many brothers and sisters had he?
4. Give the history of "Elmwood."
5. Which of the other authors have lived in the neighborhood?
6. Where did Lowell first attend school?
7. Where was he fitted for college?
8. How old was he when he entered Harvard?
9. In what year was he graduated?
10. What do you know about any of his class-mates?
11. What early association between Lowell and the Rev. Edward Everett Hale?
12. Can you name any books written by the latter?
13. What can you say of Lowell as a law student?
14. When did he publish his first book?
15. What was its character?
16. Mention some of the periodicals to which he has contributed.
17. What magazine did he edit in 1843?
18. Who were some of the contributors?
19. When and whom did he marry?
20. When did he write "The Vision of Sir Launfal"
21. What can you say of his first visit to Europe?
22. What do you know about Lowell's children?
23. What poems refer to them?
24. What sorrow is referred to in Longfellow's poem "The Two Angels"?
25. When did this event happen?
26. What appointment did he receive in the following year?
27. Whom did he succeed in this position?
28. When and why did he make a second visit abroad?

29. What can you say of him as a lecturer?
30. When did he become editor of "The Atlantic Monthly"?
31. What other important event happened in the same year?
32. Under what circumstances did he go to Europe in 1877?
33. Why did he leave Spain?
34. How long did he live in England?
35. When did the second Mrs. Lowell die?
36. What can you say about Lowell's home?
37. How long did he edit "The Atlantic Monthly"?
38. Who succeeded him as editor?
39. What is the character of "The Biglow Papers"?
40. What are some of the most popular of his short poems?
41. How many of these seven authors are mentioned in "The Fable for Critics"?
42. What do you know of Lowell as a man?
43. What of his style as a writer?
44. Mention some memorable occasions for which he has written poems.
45. What do you know about the Washington Elm?
46. How is his friend Story associated with one of his prose works?
47. When and where did Lowell die?

WILLIAM CULLEN BRYANT.

Born at Cummington, Mass., Nov. 3, 1794.
Died at New York, June 12, 1878.
Buried at Roslyn, Long Island, June 14, 1878.

Home Circle. — William Cullen Bryant was the second son of Dr. Peter Bryant, of North Bridgewater, Mass. "Cullen," as he was called by the family, had four brothers and two sisters.

Boyhood. — Bryant's boyhood was spent in Cummington, partly in the house in which he was born and partly in what is known as "The Bryant Homestead," formerly the residence of his grandfather. He was a very delicate child, and his friends feared that he would not live to grow up; but after reaching his sixteenth year, he became strong and vigorous, and, during the rest of his long life, his health was perfect. He was regarded as very precocious, having learned his alphabet when he was only sixteen months old; but he modestly tells us in his autobiography that he was not as forward as his elder brother Austin, who had read the Bible through before he had completed his fourth year! Bryant's father, although a hard-working country doctor, in very moderate circumstances, was fond of reading, and had what was, in those days, a large library. He took much interest in the education of his children. The family lived at a considerable distance from other houses, and there was little social enjoyment outside their own household; consequently, books became their companions, and even their games grew out of their reading. Bryant tells us that when he and his elder brother had read Pope's translation of the Iliad, they

made for themselves wooden shields, swords, and spears, and fashioned helmets out of old hats, with tow for plumes; then, in the old barn they "fought the battles of the Greeks and Trojans over again."

School Life. — Bryant's early education was received in the district school at Cummington, and from his father at home. It having been decided that he should go to college, he was sent in his fifteenth year, to study Latin with his uncle, at North Brookfield, where he spent eight months. Soon after, he spent a few months in the study of Greek and Mathematics with Rev. Moses Hallock of Plainfield, who had a great reputation for his success in preparing boys for college. After studying Greek for two months, Bryant could read the New Testament from beginning to end almost as well in Greek as he could in English. The rest of his preparation for college was made at home, without any teacher.

College Life. — In order to save expense, Bryant did by himself all the work required for the first year at college, and was admitted to the Sophomore class at Williams College, in 1810. The course of study was then very meager, and the entire faculty consisted of the president, one professor, and two tutors. Bryant's roommate, wishing to avail himself of better advantages than were offered at Williams College, resolved to leave and enter Yale. Dr. Bryant consented that his son should take the same step; so, having received an honorable dismission from Williams College, the young Sophomore returned home to prepare for entering the Junior class at Yale. This plan was not carried out, as Dr. Bryant felt that he could not afford the greater expense

involved. Thus it happened that Bryant's college life lasted but seven months, although he afterwards received the honor of having his name enrolled among the alumni of Williams College.

Early Literary Career. — His first attempts at writing verse were made when he was but eight years old. Two years later, he composed a poem describing the school which he then attended, and recited it at the school exhibition. It was printed in the county newspaper, "The Hampshire Gazette." Before he was thirteen years old he wrote a poem about the solar eclipse of June, 1806, and paraphrases of the first chapter of Job and of one of the Psalms. In 1808, just before his fourteenth birthday, a political poem which he had written was published at Boston in a pamphlet entitled "The Embargo; or, Sketches of the Times. A Satire: by a Youth of Thirteen." A second edition was published the next year, the book containing additional poems. "Thanatopsis" was written before its author was nineteen years old. It was revised and extended before its publication in 1816. It has been called "the greatest poem ever written by so young a man."

Professional Studies. — It was originally intended that Bryant should study medicine, as his father, grandfather, and great-grandfather had done before him; but it was finally decided that he should devote himself to the law. He studied with Judge Howe of Worthington, and later with another lawyer at Bridgewater. At the age of twenty-one he was admitted to the bar. He opened an office in Plainfield, where he remained for eight months; then went into partnership with another

young lawyer in Great Barrington. In 1824, he abandoned the law and devoted all his time to literary work. Soon afterwards, he removed his family to New York.

Editorial Duties. — Bryant's work as an editor began in 1826, when he joined several friends in publishing a magazine called "The New York Review," but which was afterwards known as "The United States Review." In 1828, he became editor of the "New York Evening Post," a position which he held for nearly fifty years, and in connection with which most of his literary work was done.

Lectures. — In 1825, he delivered a series of lectures on "Poetry" before the Athenæum Society. For five successive years, beginning in 1827, he gave a course of lectures on "Mythology," before the Academy of Design. In later years, he was frequently called upon to deliver orations upon occasions of public interest. One of the most famous of these addresses was a memorial of Washington Irving, delivered in 1860, before the New York Historical Society.

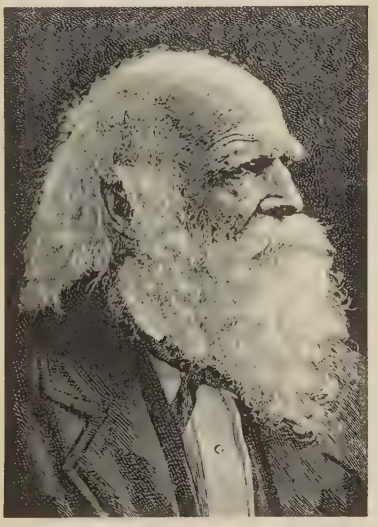
Family. — In 1821, Bryant was married to Miss Frances Fairchild of Great Barrington. They had two daughters. Mrs. Bryant died in 1866. Among the poems which contain references to her are the following: —

Oh Fairest of the Rural Maids.
The Future Life.
The Life That Is.
The Twenty-seventh of March.
The Cloud on the Way.
The Sick-Bed.
October, 1866.

Homes. — In 1843, he bought an estate at Roslyn, Long Island, where he spent most of the summers of his remaining years. The place was called "Cedarmere." In 1865, he purchased the old homestead at Cummington, rebuilt the house, preserving its original features as far as was possible, and built near it a cottage for his married daughter, who had also a home at Roslyn adjoining his own. It was his custom to spend the late summer and early autumn at Cummington. During the winters, he resided in New York.

Travels. — Besides two journeys through the South, two voyages to Cuba, and a tour through Mexico, Bryant made six voyages to Europe. Letters written during his travels were published in the "New York Evening Post" and afterwards collected in book form. His first visit to Europe was made with his family in 1834. — Being obliged to return earlier than he anticipated, he left his family at Heidelberg, where they met Longfellow. The second and third visits, made in 1845 and 1849 respectively, were pleasure tours with a friend. In the second, he visited Wordsworth. In 1852, he visited Egypt and Syria. His fifth voyage, in 1857, was made mainly on account of the health of Mrs. Bryant, who, with her younger daughter, accompanied him. In Rome, he met Nathaniel Hawthorne. After the death of Mrs. Bryant, in 1866, he again went abroad with his daughter, visiting Spain, Italy, Germany, Wales, and England.

Birthday Celebrations. — The seventieth birthday of Bryant was celebrated by the Century Club in New York. Oliver Wendell Holmes read a poem, and Whittier, who could not be present, sent the lines en-



WILLIAM CULLEN BRYANT.

titled "Bryant on His Birthday." For his eightieth birthday, his friends subscribed for a silver vase which was presented to him with a written address signed by thousands of names.

Death. — On the afternoon of May 29, 1878, Bryant delivered his last address, at the unveiling of the statue to Mazzini, in Central Park. As he stood with uncovered head, the heat so overcame him that shortly after, as he was about to enter a friend's house, he fell backward, striking his head upon the stone steps. He was taken to his home, where, after two weeks of semi-unconsciousness, he died, at the age of eighty-four.

Funeral. — Among those present at the funeral were Longfellow and Holmes. At the cemetery in Roslyn, selections from Bryant's poems were read by his brother John. The poet was laid to rest by the side of his wife, and his grave was filled with flowers by the children of the schools.

BRYANT'S WORKS.

Prose.

1852. Letters of a Traveller. Originally published in the "New York Evening Post."
1869. Letters from the East.
1873. Orations and Addresses.

Poetry.

1808. The Embargo.
1821. Poems. Including "Thanatopsis," "The Ages," "To a Waterfowl," "Inscription for the Entrance to a Wood," "The Yellow Violet," and three others.
1831. Poems. Including "A Forest Hymn," "The Death of the Flowers," "The African Chief," and "To the Fringed Gentian." This collection was published in England, with an Introduction by Washington Irving.

1842. The Fountain, and Other Poems.
1844. The White-Footed Deer, and Other Poems.
1864. Thirty Poems. Including "Sella" and "The Little People of the Snow," etc.
1876. Complete Illustrated Edition of Poems.
The "Ode to Washington" was his last poem.

Works Edited by Bryant.

1832. Tales of the Glauber Spa. 2 vols.
1870. Library of Poetry and Song.
Picturesque America. 2 vols.
School History of the United States. 4 vols.
Edition of Shakespeare. (Not yet published.)

Translations.

1870. The Iliad.
1871. The Odyssey.

REFERENCES.

Life of Bryant, by Parke Godwin.
Preface to Complete Edition of Bryant's Poems.
Preface to Memorial Edition of *Library of Poetry and Song.*
The Bryant Homestead Book.
Life of Bryant, by David J. Hill.
Sketch and Study of Bryant's Works, by Symington.
Home Life of Great Authors, by H. T. Griswold.
Homes of American Authors, by Mrs. Kirkland.
Memorial Pamphlet published by the *New York Evening Post.*
Poets' Homes, by R. H. Stoddard.
Poets of America, by E. C. Stedman.
Outlines for a Study of Holmes, Bryant, and Whittier. [Leaflet.]
The Boys of My Boyhood, by William Cullen Bryant.
St. Nicholas, Dec., 1876.
William Cullen Bryant,[1] by George Ripley.
Harper's, April, 1851. Vol. II. p. 581.

[1] Illustrated.

William Cullen Bryant,[1] by Horatio N. Powers.
Century, Aug., 1878. Vol. XVI. p. 479.
William Cullen Bryant, by James Wynne.
Harper's, March, 1862. Vol. XXIV. p. 509.
The Bryant Vase,[1] by Samuel Osgood.
Harper's, July, 1876. Vol. LIII. p. 245.
Bryant, by G. S. Hillard. *Atlantic*, Feb., 1864. Vol. XIII. p. 233.
William Cullen Bryant, by John Bigelow. *American Men of Letters.*
For critical references, see Welsh's English Masterpiece Course, p. 164.

QUESTIONS FOR REVIEW.

1. When and where was Bryant born?
2. Who was his father?
3. How many brothers and sisters had he?
4. What can you say of his boyhood?
5. Of his early literary tastes?
6. Where did he attend school?
7. When and where did he prepare for college?
8. What can you say of him as a scholar?
9. When and where did he enter college?
10. How long did he remain? In what class?
11. Why did he not complete the course?
12. At what age did he begin to make verses?
13. What can you say of his early poems?
14. How old was he when he wrote "Thanatopsis"?
15. For what profession was Bryant educated?
16. With whom did he study?
17. Where and how long did he practice?
18. What magazine did he edit?
19. What can you say of his connection with the "New York Evening Post"?
20. What lectures did he deliver?
21. What can you say of his public addresses?
22. When and whom did he marry?

[1] Illustrated.

23. Mention some of his poems which refer to his wife.
24. How many children had he?
25. When did he make his first voyage to Europe?
26. Who accompanied him?
27. What American author did he meet in Germany?
28. How long was this after he became editor of the "Post"?
29. Where and what was "Cedarmere"?
30. How many voyages to Europe did Bryant make?
31. What can you say of other journeys?
32. What books contain records of his travels?
33. When did he visit Egypt and Syria?
34. When did he visit Wordsworth? Where?
35. Who was Wordsworth?
36. Mention any of Wordsworth's works.
37. When and why did Bryant go abroad for the fifth time?
38. Who accompanied him?
39. Where did he meet Hawthorne?
40. What book was the latter then writing?
41. When did Bryant purchase the old homestead?
42. How did he divide his time among his homes?
43. When did Mrs. Bryant die?
44. How soon afterward did he make his last visit to Europe?
45. What can you say of this journey?
46. How old was he then?
47. Give an account of two birthday celebrations.
48. When did he last appear in public?
49. What was the cause of his death?
50. When and where did he die?
51. How old was he?
52. What do you know about the funeral?
53. Where is his grave?
54. What is his best-known work?
55. What can you say of him as a man?

MISCELLANEOUS QUESTIONS.

1. Arrange the names of the authors in chronological order.
2. Give the date of birth of each.
3. Which of them were born in Massachusetts?
4. In what states were the others born?
5. Which two were descended from John and Priscilla Alden?
6. Which studied law?
7. How many of these really engaged in practice?
8. Which have been teachers? Where?
9. Which have edited newspapers? What?
10. Which have edited magazines? What?
11. What were the occupations of their fathers?
12. Which of them gave in boyhood promise of future eminence?
13. Which were college graduates? From what college? In what class?
14. How many visits to Europe has each made?
15. Which were class poets?
16. What other would have received the honor but for his high rank?
17. Which remained unmarried?
18. Name the wives of the others.
19. How many children had each?
20. Which of these authors are dead? When did they die?
21. Where are they buried?
22. Which have been foreign ministers?
23. When, where, and under what circumstances did Irving and Longfellow meet in Europe?
24. Where did Longfellow meet Bryant while abroad?
25. Which two of the authors met in Rome in 1857?
26. Which two were abroad together in 1886?
27. What association between Hawthorne and Longfellow?

28. Between Lowell and Longfellow?
29. Which three lived in Cambridge, near Harvard College?
30. What and where were "Cedarmere," "The Wayside," "Oak Knoll," "Sunnyside," "Elmwood," "The Craigie House," "The Hastings House," "The Old Manse," "The Bryant Homestead," "The Red Shanty"?
31. Did General Washington ever meet his namesake, Washington Irving?
32. What other association between the two?
33. What association between Washington and Longfellow?
34. Between Washington and Lowell?
35. Who suggested the writing of "Evangeline"?
36. Of "Bracebridge Hall"?
37. What does "Outre-Mer" mean?
38. What is the meaning of "Salmagundi"?
39. How did Irving advertise his "History of New York"?
40. What books did Hawthorne write for children?
41. Why did Longfellow write "Hyperion"?
42. What works did Hawthorne and Longfellow publish in the year before the death of Irving?
43. What serials did Holmes contribute to "The Atlantic Monthly"?
44. What volumes were published by Longfellow and Whittier in 1866?
45. What poem of Whittier's refers to an incident of the "dark day" of 1780?
46. What poem of Lowell's refers to an incident of the battle of Concord?
47. What famous birthday celebrations can you mention?
48. What has been written about each of these authors by any of the others?
49. Which are your favorites among the authors? Why?
50. Name the author of each of the following: —

Letters of a Traveller.
Tales of a Traveller.
The House of the Seven Gables.
Voices of the Night.
Under the Willows.
The Scarlet Letter.
The Little People of the Snow.
Elsie Venner.
Mabel Martin.
The Guardian Angel.
A Forest Hymn.
Dr. Grimshawe's Secret.
Conversations on the Poets.
The King's Missive.
The Death of the Flowers.
The Tent on the Beach.
Life of Ralph Waldo Emerson.
Life of Oliver Goldsmith.
Voices of Freedom.
Songs in Many Keys.
Fireside Travels.
The Alhambra.
Twice-Told Tales.
A Fable for Critics.
The Golden Legend.
Legends of New England.
The Hanging of the Crane.
Thanatopsis.
Birds of Passage.
Grandfather's Chair.



PROGRAMME

FOR

CELEBRATION OF LONGFELLOW'S BIRTHDAY.

Hillhouse High School, Feb. 27, 1885.

The following programme for the celebration of Longfellow's Birthday will suggest how these biographical sketches may be made available in commemorating the birthdays of other authors. If circumstances permit, singing may be introduced, the selections being some of the poems which have been set to music.

1. Longfellow's Boyhood.
   The recitation closes with a reference to Longfellow's statement that he often stopped to watch the old potter at his work, going back and forth under the branches of a great tree.

2. Selection from "Keramos."
   First three stanzas; then the next two stanzas which are printed in Italics.

3. His First Poem.
   The story is told by J. T. Trowbridge in "The Youth's Companion." Recitation closes with a reference to the poem "My Lost Youth," as containing memories of his boyhood days in Portland, his early aspirations, etc.

4. Selections from "My Lost Youth."
   Omit stanzas 2, 5, 8, and 9.

5. College Life.
   Recitation closes with the titles of some of the poems written before he was nineteen years old.
6. "Sunrise on the Hills."
7. Longfellow as a Professor.
   Includes anecdotes.
8. Marriage.
   Recitation closes with reference to the death of Mrs. Longfellow.
9. "Footsteps of Angels."
10. His Home.
11. Selection from "The Golden Milestone."
    Last four stanzas.
12. His Second Marriage.
    References to "Hyperion." Closes with mention of Mrs. Longfellow's death.
13. "The Light of Stars."
14. His Children.
15. "The Children's Hour."
16. Selection from "The Village Blacksmith."
    Omit stanzas 2, 5, and 6. The recitation is prefaced by a short explanatory note.
17. The Children's Arm-Chair.
    History and description.
18. "From My Arm-Chair."
19. Longfellow's Study.
    The recitation closes with a reference to various relics and treasures, among them the iron pen.
20. "The Iron Pen."
21. "The Old Clock on the Stairs."
    Omit stanzas 3, 4, and 6. Recitation prefaced by brief explanatory note.

22. Longfellow's Friends.
Mention of poems referring to them.

23. "Fiftieth Birthday of Agassiz."

24. Origin of "Evangeline."

25. Selection from "Evangeline."
Beginning with

"Then came the laborers home from the fields"—

extending to

"Firmly builded with rafters of oak."

26. Selection from "Courtship of Miles Standish."
Abridgment of the interview between John Alden and Priscilla.

"So through the Plymouth woods"— (1 line.)
"Heard, as he drew near the door"— (8 lines.)
"So he entered the house"— (5 lines.)
"Then they sat down"— (5 lines.)
"You will say it is wrong"— (18 lines.)
"Had he but waited"— (8 lines.)
"But as he warmed"— (4 lines.)

The recitation is prefaced by a reference to Longfellow's descent from John Alden.

27. Longfellow's Old Age, with explanation of "Morituri Salutamus," and short selections from the poem.

The four opening lines; then the lines beginning,

"O ye familiar scenes."

The reference to Professor Packard, beginning,

"They all are gone";

the closing lines:—

"Something remains for us to do or dare;
Even the oldest tree some fruit may bear.
* * * * * * *
For age is opportunity," etc.

These quotations may be connected by a few words of explanation.

28. "Aftermath."
Prefaced by a few words concerning Longfellow's last literary labors.

29. Whittier's poem, "The Poet and the Children."
Prefaced by a few words relating to the celebration of Longfellow's seventy-fifth birthday.

30. Death of Longfellow.
Closing with a reference to the influence of his writings. This reference introduces a selection from the poem, "Charles Sumner." Last five stanzas.

31. The Funeral Services.
Closing with mention of the poem recited during the services, "Suspiria."
Reference may also be made to the fact that the snow began to fall while the services were in progress — thus introducing the poem "Snowflakes."

32. The Memorial Service.
Selection from "Hiawatha," XV., beginning
"He is dead, the sweet musician" —
to
"Then the medicine man."

33. Selection from Governor Long's Tribute to Longfellow — beginning "Longfellow was never more present with you than here and now," and ending with "Excelsior!"
A few intermediate sentences may be omitted.
For this extract, see Kennedy's Life of Longfellow, p. 139.

34. Presentation to the School of a portrait of Longfellow

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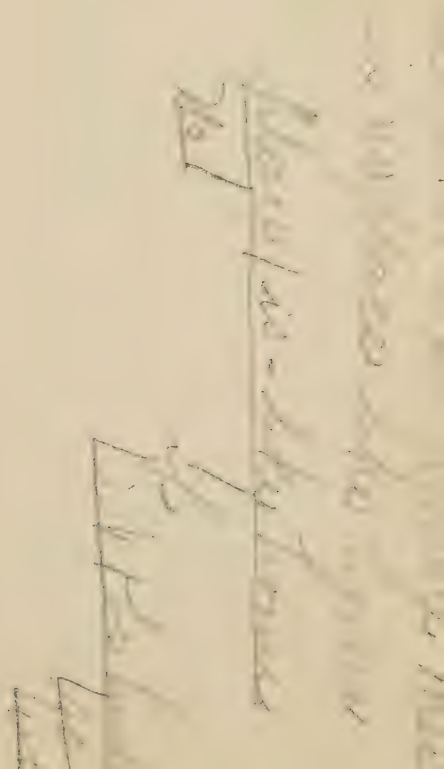
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